University of Alberta

Four Organ Recitals and an Essay:

The Joseph J. Birch Collection of Organ Transcriptions

by

Belinda Chiang ©

A thesis submitted to the Faculty of Graduate Studies and Research in partial fulfillment of the requirements for the degree of Doctor of Music

Department of Music

Edmonton, Alberta

Spring 1999

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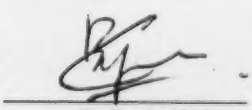

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The undersigned certify that they have read, and recommend to the Faculty of Graduate Studies and Research for acceptance, a thesis entitled *Four Organ Recitals and an Essay: The Joseph J. Birch Collection of Organ Transcriptions* submitted by Belinda Chiang in partial fulfillment of the requirements for the degree of Doctor of Music.

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Dr. Howard Bashaw

Dr. Jacobus Kloppers

Dr. John Kernahan

Dr. Carole Terry

April 12, 1999
Date

Abstract

This document provides a historical background to organ transcriptions and studies the contents of the Joseph J. Birch Collection, a collection of sixty-six scores containing 206 organ transcriptions of orchestral, choral and piano works. The majority of the scores are British publications and most or all of them are currently out of print. The study generates the statistical data on the collection, examines the styles and techniques employed by the transcribers, and catalogues the contents into six indexes. It includes analyses of selected works and stylistic comparisons of the transcribers. The study also provides information about the length and the level of difficulty of the works and their suitability for a variety of purposes ranging from pedagogical to performance uses. The introduction includes an account on the art of transcribing for the organ. Musical examples accompany the discussion to illustrate specific transcribing techniques and how idiomatic the transcriptions are for the organ. The bibliography includes reference books and articles on the subject of organ transcription; the discography lists recordings of well known organists performing transcriptions on orchestral organs around the world. This document serves as an introduction to the Birch collection and is useful to recitalists, church musicians, music scholars and anyone who is interested in the contents of this collection.

Acknowledgements

I wish to acknowledge the invaluable assistance of my supervisor, Dr. Marnie Giesbrecht, who inspired me in many ways throughout my degree program, introduced me to the Birch collection and loaned me books, scores and recordings that were central to the discussion of organ transcriptions. I am very grateful to my essay advisor, Dr. Wesley Berg, for proof reading my essay meticulously and patiently. Many thanks, as well, to Dr. Howard Bashaw, Dr. Jacobus Kloppers, Dr. John Kernahan, and Dr. Carole Terry, for their editorial suggestions and words of advice. I thank Mr. James Whittle, Music Librarian at the University of Alberta, for providing the background information pertaining to the Birch collection.

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In Recital

Belinda Chiang, organ

Candidate for the Doctor of Music degree

Monday, December 16, 1996 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Fantasy: Torah Song (*Yisrael V'oraita*) (1994)	Craig Phillips (b. 1960)
Scherzo, Opus 2 (1924)	Maurice Duruflé (1902-1986)
Prelude and Fugue on the theme BACH (1855)	Franz Liszt (1811-1886)

Pause

Partita *Freu dich sehr, o meine Seele*	Georg Böhm (1661-1733)
Concerto in D Minor (after Vivaldi), BWV 596 Allegro, Grave Fuga Largo e spiccato Allegro	Johann Sebastian Bach (1685-1750)
Final from *Sixième Symphonie*, Opus 59 (1930)	Louis Vierne (1870-1937)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Chiang.

Ms Chiang is a recipient of the Beryl Barns Memorial Awards (Graduate), the Harriet Snowball Winspear Graduate Fellowship in the Performing Arts and the U of A PhD Scholarship.

Lecture-Recital

Belinda Chiang, organ
Candidate for the Doctor of Music degree

Tuesday, September 16, 1997
at 8:00 PM

Convocation Hall, Arts Building

Department of Music
University of Alberta

Movements in the Organ Symphonies of Widor and Vierne: Allegro, Adagio, Scherzo, and Toccata

Program

Symphony No. 5 in F Minor, Op. 42 — Charles-Marie Widor (1844-1937)
I. Allegro vivace

Lecture

Symphony No. 6 in G Minor, Op. 42 — Charles-Marie Widor
II. Adagio
III. Intermezzo: Allegro

Lecture

Symphony No. 3, Op. 28 — Louis Vierne (1870-1937)
IV. Adagio: Quasi Largo
V. Final: Allegro

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Chiang.

Ms Chiang is a recipient of the Beryl Barns Memorial Awards (Graduate) and the U of A PhD Scholarship.

In Recital

Belinda Chiang, organ
Candidate for the Doctor of Music degree
with guest artist
Linda Brown, trumpet

Sunday, December 14, 1997 at 8:00 pm

Convocation Hall, Arts Building

Department of Music
University of Alberta

Program

Heroic Music — Georg Philipp Telemann (1681-1767)
- L'Espérance
- L'Amour
- La Réjouissance

Trumpet Voluntary (1991) — Ruth Watson Henderson (b. 1932)
(Processional for Anne-Marie)

Sonata II in E-flat, BWV 1031 — Johann Sebastian Bach (1685-1750)
- Allegro moderato
- Siciliano
- Allegro

Michal Stolarz, flute

Prayer of Saint Gregory (1946) — Alan Hovhaness (b. 1911)

Two Chorale Preludes on *Vater Unser im Himmelreich* — Johann Sebastian Bach arr. Jean Thilde

Intermission

Variations Grégoriennes sur un Salve Regina (1964) — Henri Tomasi (1901-1971)

From *Drei Stücke*, Op. 150 — Joseph Rheinberger (1839-1901)
- Abendlied
- Pastorale

Jocelyn Chu, cello

"A Simple Song" from *Mass* (1971) — Leonard Bernstein (1918-1990)

From the opera *Carmen* (1874) — Georges Bizet (1838-1875)
- Habañera
- Dance Bohême

arr. Rafael Méndez

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Chiang.

Ms Chiang is a recipient of the Beryl Barns Memorial Award (Graduate) and the University of Alberta PhD Scholarship.

A native Albertan, Linda Brown has earned the degrees of Bachelor of Music from The University of Calgary and Master of Music from Northwestern University in Evanston, Illinois. In 1993, she was a finalist in the Solo Competition and won Second Prize in the Orchestral Competition at the International Women's Brass Conference in St. Louis, Missouri. Besides her teaching commitments at Mount Royal College, Linda regularly performs with the Calgary Philharmonic Orchestra and the Altuis Brass.

Born in Poland, Michal Stolarz received his Master of Music degree in flute performance from the F. Chopin Academy of Music in Warsaw. He has taught flute at the Academy and performed with the National Opera House in Warsaw. At present, he is a freelance performer and Flute Instructor at the King's University College.

Jocelyn Chu is a student in the Master of Music program, majoring in cello performance. She is a recepient of the Beryl Barns Memorial Awards (Graduate).

In Recital

Belinda Chiang, organ
Candidate for the Doctor of Music degree

Monday, December 7, 1998
at 8:00 pm

Convocation Hall, Arts Building
University of Alberta

Program

Department of Music
University of Alberta

Program

Sonata Giojoso, Op. 84 (1978)	Berrie Cabena (b.1933)
Praeludium in G Major	Nicolaus Bruhns (1665-1697)
Hommage à Dietrich Buxtehude (1987)	Petr Eben (b.1929)
Con enfasi, ma più Allegro che Buxtehude	
Ben ritmico	
Scherzando	
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Intermission

Variations sur un thème de Clément Jannequin (1937)	Jehan Alain (1911-1940)
Le Jardin suspendu (1934)	
Prelude and Fugue (St. Anne) in E-Flat major, BWV 552	Johann Sebastian Bach (1685-1750)
Variations sur un Noël, Op. 20 (1922)	Marcel Dupré (1886-1971)

This recital is presented in partial fulfilment of the requirements for the Doctor of Music degree for Ms Chiang.

Ms Chiang is a recipient of a Beryl Barns Memorial Award (Graduate).

A. Introduction

In the early 1940's, the University of Alberta Library acquired a large collection of music scores and books from a British music collector, Joseph J. Birch. Among the many boxes of organ music, one consisted entirely of organ transcriptions. Since its acquisition, this box of music has not received any attention; it remains the only box in the collection without an inventory. The decision to disregard it has been largely due to the fact that it contains arrangements instead of original compositions, and happened at a time when learning and performing original compositions was the primary focus of the organ program at the University. In the last decades, there has been a resurgence of interest in this facet of organ music, particularly in North America. The Birch collection of organ transcriptions may contain some "treasures" and one-of-a-kind publications which are no longer available on the market. It may be of interest to a broad variety of organists and scholars as well as to the history and holdings of the University's music collection. The purpose of this paper is threefold: to provide a historical background to organ transcriptions, to investigate the contents of the Birch collection of organ transcriptions, and to catalogue the contents of the collection.

1. Organ Transcriptions

A transcription[1] refers to an arrangement of a piece of music involving a change of medium. An organ transcription is an arrangement for the organ from a

[1] The words transcription and arrangement are used interchangeably in this essay.

score originally written for another instrument or collection of instruments, such as a piano or orchestra. Since the nineteenth century the symphonic nature of the organ has lent itself to being a suitable instrument for transcribing orchestral music. With the extended pitch content of organ registrations further enhanced by playing manuals and pedals together, the organ has the capacity to produce substantial, full sounds. It can play a wide range of textures: thick, thin, contrapuntal, homophonic, and solo with accompaniment. Its sustaining power is comparable to an orchestra; it has a variety of tone colours, including the foundational principals, the flutes, the strings, and the reeds. The French Romantic organs were given orchestral colours such as clarinet, oboe, cor anglais, trumpet, bassoon and clarion. Mechanical refinements of the instrument such as electro-pneumatic key action, couplers and combination pistons placed the rich tonal resources at the disposal of performers. In the early twentieth century, many English and American organs were built in part for the purpose of interpreting orchestral music;[2] these were large organs with improved flexibility in the control of the instruments' resources.

Although transcription has been a part of organ repertory since medieval times, the reasons for its existence have varied over the centuries. Organs are now placed in concert halls, theatres and cinemas in addition to religious edifices and the role of the organist has changed correspondingly. Besides serving the liturgies of worship as organists have been doing for centuries, today's organists also entertain and educate music-lovers. For the modern organist, who sometimes

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[2] *The Symphonic Organ*, (1981), LP liner notes.

sees himself or herself as the ambassador of organ music and an entertainer, performing transcriptions broadens the concert repertoire beyond original solo works and consequently appeals to a wider audience.

This concept is consistent with the late Romantic style of organ performance in England where it was expected of an organist, especially a Town Hall organist, to perform any or all music that had a wide appeal, including orchestral music, operatic favourites, piano music and songs. At the time there were no symphony orchestras in the smaller cities to perform symphonic music for the public. Even though times and circumstances have changed, transcriptions have remained. Many transcribers developed organ transcription into a true art form. There was a time when the ability to arrange an orchestral score for the organ was considered an essential artistic skill that an organist must possess. Candidates at the St. George's Hall (Liverpool) organistship competition in 1912 were required to arrange and perform Brahms's *Tragic* Overture, Op.81 as an organ solo.[3] The addition of transcriptions to an organist's repertoire was considered a great asset, because "the practice and performance of them will improve and enlarge the interpretive and technical equipment of those who will take the trouble to learn them, to a level, infinitely higher than is possible by any other means."[4]

Concert repertoire is not the only place where transcriptions are found. A significant amount of a church organist's service music repertoire may contain arrangements of sacred choral, vocal or instrumental compositions, chorales and

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[3] Ellingford, p. 93
[4] ibid., p. 73

hymn tunes. The transcriptions compensate for the scarcity of solo organ works of a sacred nature suitable for use in church services.[5]

2. The History of Organ Transcriptions

The history of organ transcription dates back to the beginning of keyboard literature; the earliest manuscripts of keyboard music from the fourteenth century contain transcriptions called intabulations for the medieval organ from the vocal medium.

The *Robertsbridge Fragment* from c.1320 contains three estampies and three intabulations of French motets.[6] An intabulation is an arrangement of a vocal composition for keyboard, lute or other plucked string instruments. Between the fourteenth and the sixteenth centuries intabulations were written in tablature, a system of notation using letters, figures or other symbols instead of notes on a staff.[7] The reason for the practice of intabulating was a practical one. In order to participate in the performances of vocal music, each part of which was written separately in manuscripts called part books, keyboard players had to prepare special scores for themselves by arranging or copying the parts onto one score. The intabulations found in *Robertsbridge* took over the vocal lines fairly literally from the original motets, except for a change in the number of voices.[8] The original motets are in three parts, although the extensive use of rests gives them an apparent two-part texture. The organ version maintains a two-part

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[5] I have played in churches where the performance of "Classical" music is not allowed.
[6] Apel, p. 24
[7] New Grove, s.v. "Intabulation."
[8] Apel, p. 26

texture throughout except for the occasional three-note chord. The organ arranger added freely-composed notes at places where only one voice is heard in the original to preserve the two-part texture. A unique element of the intabulation is the addition of ornamental figuration, mainly a revolving triplet figure, to the upper part, which imparts a lively "clavieristic" character to the keyboard writing,[9] thus making it more idiomatic for the keyboard.

The forty-seven clavier settings in *Codex Faenza* of c.1400 are mostly intabulations and paraphrases of French and Italian vocal music. Following the same principles of arrangement as those in the *Robertsbridge Fragment*, these intabulations are in a two-staff modern notation and have the characteristic two-part texture of fifteenth century keyboard music, with florid upper part and quietly moving lower part.[10] While the lower part remains practically unchanged from the original music, the upper part may become so richly figurated in the intabulation that it must be called a paraphrase.

The *Buxheimer Organ Book* of c.1470 is one of the most voluminous sources of early keyboard music. Among its 256 works, about four-fifths are intabulations of German, French or Italian songs. The most important advance here is the shift to a three-part texture, retaining the descant, contra-tenor and tenor from the original score in the arrangement.[11] Since the contra-tenor moves in approximately the same range as the tenor, the technique of voice crossing,

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[9] Apel, p. 27
[10] ibid., p. 28
[11] ibid., p. 56

which had long since been established in vocal music, was introduced in keyboard music.

Virtually all intabulations were loaded with ornamentation in the sixteenth century. Many intabulators relied on conventional figuration patterns, runs, turns and trills, and overwhelmed their arrangements with virtuosic but mechanical decorations.[12] Hans Kotter (c.1485 – 1541), Leonhard Kleber (c.1490 – 1556) and Fridolin Sicher (1490 – 1546), all from the area of southwestern Germany and Switzerland, are chiefly known for their voluminous tablatures which contain mostly intabulations of vocal compositions. Spanish composer Antonio de Cabezon (1510 – 1566) wrote *glosas*, which are decorated intabulations of pre-existing chansons or motets, among numerous other genres (*tientos*, *diferencias*, etc.) Apart from transcriptions, original organ compositions were derived from vocal prototypes in the sixteenth century; the ricercare came from the motet while the canzona came from the chanson. Instrumental style also influenced organ compositions: *style brisé* from lute playing was adapted, and the dance forms from Baroque instrumental media became keyboard models.

Organ music flourished during the Baroque period, and the greatest Baroque organ composer, both in terms of quantity and quality, is undoubtedly Johann Sebastian Bach (1685 – 1750). Among his numerous organ works are his transcriptions for organ of the string concertos of his contemporaries, namely Antonio Vivaldi (1678 – 1741) and Johann Ernst (1696 – 1715). In the concertos BWV 592 – 596, the contrast between concertino and tutti passages in the original

[12] New Grove, s.v. "Intabulation."

works is maintained by the use of two manuals on the organ, the *Oberwerk* and the *Rückpositiv*. The transcriptions also retained writings idiomatic to string instruments, such as broken figurations with wide leaps, fast repeated notes, and characteristic string textures. Not only do these arrangements introduce keyboard methods otherwise not found in Bach's organ works, the original concertos would not be as well known today if not for Bach's organ transcriptions. Besides the concertos, five of the six pieces from the *Schübler Chorales* (BWV 645 and 647 – 650) are transcriptions of arias from Bach's cantatas. In three of the five transcriptions the contrapuntal trio texture of the vocal-instrumental originals is highly suitable for the organ. Regardless of the reasons behind these transcriptions, they have certainly enriched the organ repertory.

In the nineteenth and twentieth centuries, composers who have transcribed for the organ orchestral works of their own or of other composers include Franz Liszt, Alexandre Guilmant, Healey Willan, and Marcel Dupré, who is especially known for his transcriptions of Handel's organ concertos. Today the church organist's library includes many books, especially those for use in weddings and funerals, which contain transcriptions for organ of shorter pieces from the classical repertoire such as movements from Bach's cantatas and Handel's oratorios. Bach's *Jesu, Joy of Man's Desiring* and *Air on G String*, Handel's *Largo* from *Xerxes* and *Alla Hornpipe* from *Water Music*, Pachelbel's *Canon in D*, Clarke's *Prince of Denmark's March*, (and the list goes on) have all become familiar "organ music" for many organists and non organists alike. These

transcriptions and perhaps many more in the making are proof that transcriptions have always had and will continue to have a place in organ repertory.

3. The Art of Organ Transcriptions

The modern technique of transcribing orchestral scores for the organ is discussed in a comprehensive textbook written by Herbert F. Ellingford entitled *The Art of Transcribing for the Organ – A complete Text Book for the Organist in arranging Choral and Instrumental Music*. The author was organist from 1913 to 1943 at St. George's Hall, Liverpool, where much of the repertoire played in the organ recitals consisted of transcriptions of orchestral music. Ellingford used numerous excerpts from symphonic works, chamber works, pianoforte works, songs and orchestral accompaniments of choral works to illustrate the methodology and special considerations of transcribing for the organ. In order to understand and appreciate what an organ transcription involves, and to provide the background for how arrangements are made, Ellingford's ideas are summarized here and serve as the foundation for the study of the transcriptions in the Birch collection.

According to Ellingford, the chief aim in a successful organ arrangement is to make that which is arranged sound as though it had been originally written for the organ; in other words, the transcription should be idiomatic to the organ. The exact reproduction of any idiom peculiar to specific orchestral instruments should be avoided. The context or figures of an instrumental part may be changed to produce an idiom which is artistic and effective in the new medium. One

example is in the treatment of fast repeated notes, a string idiom. Rapid repetition is not only ineffective on the organ, it is often inaudible given the normal acoustic properties of concert halls.[13] Depending on the context, many solutions are possible. Focus on the melodic aspect of the repetition and leave out the note repetitions; in chord repetitions involving agitated dotted rhythms, "repeating" on a different note of the chord will maintain the "bite" in the music; string tremolo effect can be rewritten as oscillating figures instead, and repetitions of different notes by different instruments can also be combined as oscillating figures. As important is the basic rule to simplify the orchestral score by eliminating the unessential and retaining only the essential, sometimes rewriting complex and involved passages so that the arrangement is suitable for the organ. Orchestral devices which are not essential from the harmonic or melodic point of view can be sacrificed in the adaptation.

The next consideration is the question of practicality. Instrumental parts may be transposed up or down the octave to become more playable by two hands. In some cases, transposing woodwind parts down an octave will also achieve a more reasonable distribution of organ tone. Harmonic material from different instruments can be grouped into chords playable by one hand when the other hand is needed to play melodic material. Huge leaps in arpeggios written for strings which are unreachable on the keyboard must be rewritten or sacrificed if it is not possible to divide them between two hands. In general, it is more important to

[13] "...but they can never sound really well, because at the high speed one note will run into the other, and this merging of one sound into the next, results in the effect of one continuous sound, or at best, a sustained wobble!" Ellingford, p. 3

create the atmosphere or the effect of the original score than to have an exact transcription.

In his illustrations, Ellingford never ceases to stress the importance of the parallel between orchestration and registration. Whenever possible, the strings, flutes and reeds on the organ should be used to achieve the original instrumental colour. An important technique regarding tone colours is to assign a certain instrument to a certain manual; for example, the timpani can be assigned to the pedal, the bass to the left hand on one manual, a prominent flute or oboe melody to the right hand on a separate manual. This distribution also helps to maintain the contrast between independent instrumental parts.

There are different considerations in dealing with early symphonic music and later works. Apart from a relatively small orchestra, the instruments in the scores of Mozart, Beethoven and Mendelssohn are used in a more independent manner with greater melodic prominence than is the case with the larger scores of Brahms, Wagner and Tchaikovsky.[14] For this reason, a Mozart, Beethoven or Mendelssohn movement is more difficult to arrange satisfactorily because there is very little in the score that might be considered redundant. The contrapuntal independence of each section of instruments cannot be neglected. The important counterpoints, such as the subject, counter-subject and counter themes must be identified and represented in the arrangement. Only inconsequential harmonic material may be disregarded. In such passages, establishing the clarity of the counterpoint in an idiomatic and artistic manner for the organ is more important

[14] The essay uses this spelling of Tchaikovsky taken from New Grove Dictionary. The indexes retain the original spellings found in the scores.

than attempting to produce the exact orchestral colouring. The larger scores with homogeneous texture and sound often contain much doubling of harmonic material, and therefore there is more opportunity to select effective alternatives that are possible in the transcription.

4. The Artists

The modern day orchestral transcription owes its beginnings to one man, the celebrated nineteenth-century British organist William Thomas Best (1826 – 1897), who gave three recitals per week for thirty-two weeks a year at St. George's Hall in Liverpool for some forty years beginning 1855.[15] The 5000 works featured in his 4000 recitals at Liverpool consisted of, in his own words "everything worth playing that had ever been written for the organ, and everything in classical music that could be suitably arranged for it." The academic school led by Sir Walter Parratt was critical of Best's endeavors, and there was much controversy regarding the role of the organ as an entertaining concert instrument versus an academic instrument. Nevertheless, Novello published hundreds of arrangements by Best. Edwin Lemare (1865 – 1934), a fellow Englishman, was Best's successor in the art of orchestral transcription for the organ. He firmly believed that the organ could achieve a wide appeal only if music of wide appeal was played on it with imaginative artistry. However, the academic opposition in England proved to be too much for him. Consequently, he emigrated to the United States of America in 1902 and became the world's

[15] *Music For A Grand Organ*, (1990), CD liner notes.

most highly paid organist![16] Well into this century the association between the proponents of orchestral transcriptions and their positions as Town Hall organists (in England) cannot be neglected.

In the United States of America, the arranging and performing of orchestral transcriptions has also been closely associated with large "orchestral" organs. In 1939, the twenty-seven-year-old Virgil Fox was invited to play the Wanamaker organ in Philadelphia before a crowd of 13,000 people at the AGO National Convention. The enormous resources of the organ – 451 stops, 30,067 pipes, six manuals and pedal, a 129-rank string division and hundreds of eight-foot stops equivalent to the force of three symphony orchestras combined – would not have been taken full advantage of without the performance of Fox's transcription of Bach's chorale, Come, Sweet Death (*Komm Süsser Tod*), which shocked and overwhelmed the audience. On the other hand, the arrangement could never have been played with such effect on any other instrument. Fox's ultimate motivation for this arrangement was "to entertain."[17]

Another great American performer of transcriptions worth mentioning is Thomas Murray. In a 1981 recording Murray performed, among other works, Rossini's Overture to *William Tell*, Wagner's *Grand March* from *Tannhäuser* and Tchaikovsky's *Andante* from his *Symphonie Pathetique* on the Aeolian-Skinner organ of Trinity Church, Boston, which boasts a treasury of American organ builder Ernest Skinner's orchestral colours and fine ensemble voices.[18] Although

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[16] *Music For A Grand Organ*, (1990), CD liner notes.
[17] *Vigil Fox Plays the John Wanamaker Organ*, (1964), LP liner notes.
[18] *The Symphonic Organ*, (1981), LP liner notes.

he did not arrange the major orchestral works in the program himself, Murray clearly indicated that his reasons for recording the transcriptions were for the enjoyment of the listeners, for his own enjoyment, and to show off the organ in a way an original organ work could not. A 1990 recording of Murray includes Grieg's *Peer Gynt Suite* and Dvorak's *Carnival Overture*; a 1992 recording features Liszt's symphonic poem *Les Préludes* and Sibelius' *Finlandia*. At the 1996 AGO National Convention in New York, Murray performed Calvin Hampton's transcription of Franck's *Symphony in D*, which displayed the orchestral variety of the organ at St. Bartholomew's Episcopal Church. The transcriber and the organist made the organ version of the symphony "endlessly engaging, dazzling the listener with an amazing range of instrumental colours."[19]

[19] Heidi Waleson, 1996.

B. The Joseph J. Birch Collection of Organ Transcriptions

1. The Background

Joseph J. Birch was a British collector of music who lived from the second half of the nineteenth century to the first decades of this century.[20] The following is a paragraph taken from the Report of the University Librarian, found on page thirty-seven of *Report of the Board of Governors and the President of the University of Alberta 1942-43*:

> "The most interesting and valuable single purchase during the year has been the acquisition from Mr. J. W. Bown of the important collection of Organ Music formed by the late J. J. Birch, Esq. This will form the foundation of a Music library, to be later developed."

In 1942 the music professor in the Faculty of Arts named John Reymes-King decided to purchase the Birch collection. It is possible that Birch died shortly before 1942 and his music collection, as was part of his estate, came to be in the possession of Bown, either a private person or an agent, who was responsible for putting the collection on the market. It is thought that the collection was assembled between the 1880's and the 1920's. It contains books on organ playing, organ building, and practical matters such as harmonization at the keyboard, music scores for various instruments, and numerous scores for

[20] The information in this section was provided by Mr. James Whittle, Music Librarian at the University of Alberta, through oral communication.

organ. It was not until 1978 that the bound volumes of music were classified, catalogued and shelved for circulation. Professor Gerhard Krapf, then organ professor, initiated this project. Coated in maroon "leather" cover, each bound volume contains many separate publications of original organ compositions, mostly by British composers, and some arrangements of classical music for the organ. Not every piece in each volume is catalogued.

The other portion of the Birch collection, unbound scores including sheet music, remained in boxes and has been stored by the Department of Music for some time. They are now in the possession of the music library. While the boxes of oblong music scores were lost in storage, there are five boxes of upright music scores, one of which consists entirely of organ arrangements. This is the Joseph J. Birch Collection of Organ Transcriptions.

2. Contents and Statistical Data

There are sixty-six individual music scores in the collection, all of which contain transcriptions for the organ of works originally written for other instrument(s).[21] The majority of the volumes belong to series while the rest are independent publications. Most of the scores are sheet music, that is, containing only one transcription, while the other volumes contain collections of pieces. The biggest collection contains twenty-four separate pieces. Altogether there are 206 different arrangements of 175 original pieces. Movements or excerpts from large works are counted as individual pieces. Twenty-two of the original pieces have

[21] Except for one arrangement of an organ work.

more than one arrangement, giving rise to thirty-one "duplicate" arrangements. There are twenty different transcribers in the collection, and the original compositions arranged are by forty-three composers of different periods and nationalities. Nine known musical genres of original works are found among the arrangements.

The transcriber with the most arrangements is Alfred Seymour, eighty-two arrangements contained in nine volumes. Charles W. Pearce has thirty arrangements in fifteen volumes; H. A. Fricker has seventeen arrangements in two volumes; George J. Bennett has twelve arrangements in ten volumes; A. Herbert Brewer has eleven arrangements in eleven volumes; Edwin M. Lott has eight arrangements in eight volumes; Edwin Lemare has seven arrangements, one is a sheet music publication and six are found in two volumes which also contain works by other transcribers; W. J. Westbrook has seven arrangements found in a volume which also contains works by other transcribers; C. H. Allen has five arrangements in one volume; A. J. Silver has four arrangements found in a volume which also contains works by other transcribers; Hugh Blair has two arrangements in two volumes; R. Goss-Custard and A. W. Pollitt each have two arrangements found in the same volume which also contains works by other transcribers. The following transcribers each have one arrangement either published as sheet music or as part of a volume of collections: J. S. Archer, Arthur Henry Brown, Clough-Leighter, Albrecht Hanlein, C. S. Jekyll, Gustav Merkel, and F. G. Shinn. One volume containing ten arrangements bears no indication of who the transcriber(s) is, although style comparison suggests that they might have

been transcribed by Alfred Seymour (discussed in a later section), giving him a total of ninety-two arrangements.

The composer who has the most works arranged is Wagner. Of the 206 different arrangements, fifty are from thirty-one original pieces or movements by Wagner. Tchaikovsky has the second most number of arrangements, with forty arrangements from thirty original works or movements. J. S. Bach and Mendelssohn each have eleven arrangements; Mozart has ten arrangements; Beethoven and Schubert each have nine arrangements; Elgar has seven arrangements; Gounod has six arrangements; Grieg has five arrangements, all movements from the same work; Anton Rubinstein has four arrangements, two each of two original works; Haydn and Moszkowski each have three arrangements. The following composers each have one or two arrangements: S. Bennett, Berlioz, Bertini, Brahms, Burgmüller, Clark, Czerny, Dohler, Field, Glinka, Handel, Hiller, Himmel, Kowalski, Kuhlau, Kullak, Lloyd, Meyerbeer, Mignon, Neukomm, Ouseley, Rachmaninoff, Raff, Roubier, Schumann, Spohr, Viviani, Vodorinski, Walmisley, and Wilm.

Of the forty-three composers whose works are arranged, it can be said that less than half of them are major composers, but their works account for about three quarters of the arrangements. It is interesting to note that the two most popular composers, Wagner and Tchaikovsky, are both Romantic composers. It will become apparent why these two rank top on the list of composers when the popularity of different musical genres is discussed below. While Bach has eleven arrangements, his contemporary Handel has only one. A parallel exists between

Mozart and Haydn, with ten and three arrangements respectively. The same parallel exists between Schubert and Schumann, with nine and two arrangements respectively.

The nationalities and dates of two composers cannot be determined because they are not listed in standard reference sources. Of the other forty-one composers, there are two Baroque composers, seven Classical composers (including Beethoven and his contemporaries), twenty-seven Romantic composers, and five composers born after 1850. In terms of nationalities, there are twenty-one German/Austrian composers, eight English composers, five French composers, four Russian composers, and three composers of other nationalities (Danish, Irish, and Norwegian). A discrepancy exists regarding the nationalities of Moszkowski and Vodorinski. The transcriptions of these two composers are found in a volume entitled *Eight Pieces by Modern Russian Composers Arranged for American Organ*. However, the *New Grove Dictionary of Music and Musicians* indicates that Moszkowski is German and Vodorinski is British.

The 206 arrangements are from original works which can be divided into nine musical genres, with seventeen arrangements of yet unknown original genre. There are two reasons for the inability to determine the genre of these seventeen arrangements. The first is that their titles are incomplete, either missing opus number, movement names or title of the work from which the excerpt is taken. For example, it is impossible to determine the original genre by one-word titles such as Melody, March, or Andante. The second reason is that some of the

composers are so obscure that their works are not listed in any standard reference sources, including library catalogues.

The three most popular genres are piano music, opera and orchestral music. Each accounts for about one quarter of the total number of arrangements. The nine known genres, with their respective number of arrangements in decreasing order, are: piano music (63), excerpts from operas (59), symphonic movements (26), orchestral works (18), chamber music (10), choral works (8), concertos (2), vocal music (2), and organ work (1).[22] Each different excerpt or movement from the larger works is counted as a separate arrangement. Operas include stage and dramatic works. Orchestral works include suites, ballets and overtures. Chamber music includes string quartets, violin sonatas and trios. The fact that operatic and orchestral excerpts were among the most popular kind of music being transcribed for the organ may have been caused by the scarcity of real performances and recordings at the turn of the century, thus increasing the demand for the performances of organ transcriptions among concert audiences. The high popularity of the opera genre corresponds to the high popularity of Wagner as original composer; an overwhelming forty-eight arrangements of the fifty-nine operatic arrangements are from Wagner operas. Similarly, a substantial number of the piano works and orchestral movements transcribed were written by Tchaikovsky, making him the second most transcribed composer.

[22] This is an arrangement of the Adagio from Mendelssohn's Organ Sonata No. 1. The original movement is shortened with minor rearrangement in the voicing. The pedal line is omitted and some of the original pedal notes are taken over in the left hand.

Among the 175 original pieces transcribed, twenty-two of them have two or three different arrangements by different transcribers. Of the original works with three arrangements each (9), seven are excerpts from Wagner operas, the other two are Tchaikovsky's compositions, *March* from the *Nutcracker Suite* and piano work *Chant sans paroles, Op. 2, No. 3*. As for the original works with two arrangements each (13), six represent excerpts from Wagner operas; six are piano works (three by Tchaikovsky, two by Rubinstein and one by Vodorinski); and one is an excerpt from Tchaikovsky's *Fifth Symphony*.

All except three of the sixty-six volumes are British publications. There are twenty-six volumes belonging to the series *The Academic Edition*, published by A. Hammond & Co., London. None of the volumes shows a date of publication or copyright. Transcriptions of Seymour, Pearce and Allen belong to this series. The twenty-one volumes by Bennett and Brewer combined belong to a numbered series *Organ Transcriptions by ...* published by Novello & Co., Ltd., London. Two of the volumes were published in 1903, three in 1904 and one in 1911, the date of publication of the other volumes is not indicated. Edwin Ashdown Ltd., London, published ten volumes, eight of which belong to the numbered series *Popular Pieces Transcribed for the Organ by Edwin M. Lott*. No dates are found on any of these volumes. Enoch & Sons, London, published a series called *The Enoch Organ Library*, of which there are two volumes. Both are dated 1907. There are two volumes of independent publications dated 1901 and 1910 by Alfred Lengnick & Co., London. The last British publications are two independent volumes by Schott & Co., London, dated 1899 and 1903. The two

volumes of *Wagner Orgel Album* were published in 1914 by the German publisher Breitkopf & Härtel, Leipzig. The only American publication is a piece of sheet music from the series *For The Organ* by Oliver Ditson Company, Boston, dated 1925.

3. General Observations

To summarize the above data, the Joseph J. Birch Collection contains sixty-six volumes of 206 transcriptions by twenty transcribers, of 175 original works written by forty-three composers, representing nine different musical genres. In terms of nationality and historic period, about half of the composers are Germans/Austrians, and about half are Romantic composers. The transcriber with the most arrangements is Alfred Seymour. The most popular composer is Wagner and the most popular original works are excerpts from Wagner's operas, making opera the second most transcribed genre next to piano music.

The length of each transcription ranges from half a page to over thirty pages with the shortest arrangements by Seymour. There are three half-page arrangements by Seymour of the piano works of Mozart, Mendelssohn and Schumann and many of the rest of his transcriptions are piano works of one page in length. Symphonic movements and opera excerpts tend to give rise to transcriptions of greater length. The longest arrangement is the Overture to Wagner's *Tannhäuser* by Pearce, which is thirty-three pages long. Pearce also arranged many other operatic and orchestral movements which are more than twenty pages long.

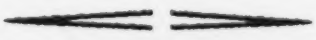
The length of a transcription corresponds with its level of difficulty. The short arrangements by Seymour are easier and use only manuals. However Pearce's long transcriptions contain complicated writing and extensive use of the pedals. The level of difficulty of each arrangement is parallel to the level of difficulty of the original work.

In the following sections, the works of the four main transcribers of the Birch collection are studied. They are Brewer, Bennett, Pearce and Seymour; together their transcriptions amount to seventy percent of the collection and include eight of the nine musical genres. For each transcriber, the general style and technique of transcribing is discussed. Elements examined include relationship to the original score, registrations and use of dynamic markings, level of difficulty, and how idiomatic the transcriptions are for the organ. While generally representative of the entire collection, the study will reveal diverse approaches among the transcribers. The transcriptions by Edwin Lemare, who is recognized as a master of organ transcriptions, are not studied here because his works are better known and more widely performed. Relevant articles and scores on Lemare are listed in the bibliography.

4. The Transcriptions of A. Herbert Brewer

A. Herbert Brewer has eleven transcriptions published by Novello & Co., Ltd., London, under the series *Organ Transcriptions by A. Herbert Brewer* (Nos. 1, 2, 3, 4, 6, 9, 12, 14, 15, 16 and 18). A date of publication is indicated in six of the eleven scores. Nos. 1 and 2 were published in 1903, Nos. 3, 4 and 6 in 1904,

No. 15 in 1911, and the retail price of the scores ranged from one to two shillings. There are five transcriptions of works by British composer Elgar, two of these are chamber music (violin and piano), the other three are orchestral works, including a choral/orchestral and a stage work. The four transcriptions of Wagner's operas are excerpts from *Lohengrin*, *Die Meistersinger* and *Tannhäuser*. The remaining two transcriptions are of works by French composer Berlioz (an orchestral piece) and British composer Lloyd (genre unknown).

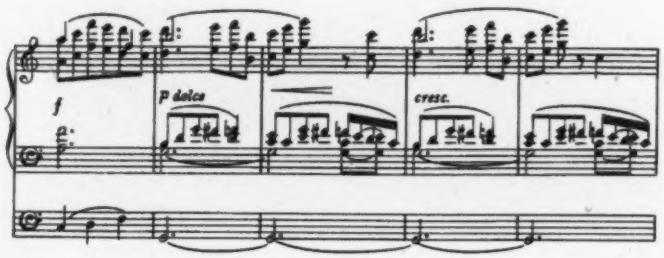
The majority of Brewer's transcriptions are made from orchestral scores since opera excerpts are also orchestral in nature. All the transcriptions contain very detailed instructions for registrations. It seems that Brewer tries to imitate the original instrumental colour by the use of suitable organ stops whenever possible. The clarinet, cor anglais, oboe and strings stops are used in his registrations. Another striking feature of Brewer's transcriptions is the abundance of dynamics and expression markings. Almost every measure of music contains indications of dynamics which change within a bar or from bar to bar, some of which may not be feasible on the organ, while the frequent swelling (*cresc.*) and subsiding (*decresc.*), also represented as  may be achieved by the use of a swell pedal. A comparison with the original works reveals that the registrations, dynamics and expressions in Brewer's transcriptions are faithful to the originals.

There are four idiomatic elements found in the transcriptions. The first is the use of an organistic texture, the solo plus accompaniment texture with the solo melody played on one manual using a colouristic solo stop, and the

accompaniment played on a different manual using foundations or strings stops. The pedal supplies the bass line. The second organistic texture used is a homophonic texture characterized by thick, rich chords with plenty of note doublings. The organ is treated like a full orchestra, as in the case of the French Romantic organ symphonies. The third idiomatic element exploits the sustaining quality of the organ in the manual writings. Finally, the pedal is used in a challenging yet idiomatic fashion in the transcriptions. It may play a bass line, a pedal point, or have a melodic role.

Octaves in the right hand are very frequent in Brewer's transcriptions (Examples 1). These sometimes rapid succession of octaves are difficult to play gracefully on the organ and create a legato problem; therefore they must be considered non-idiomatic.

Example 1a. Brewer's transcription of Walter's Preislied from Die Meistersinger by Wagner.



Example 1b. Brewer's transcription of Procession to the Minster from Lohengrin by Wagner.

While the solo plus accompaniment texture is organistic, the use of rapid repeated chords in the accompaniment is pianistic. Also pianistic are the broad, sweeping arpeggios, many of which were written for the harp in the original scores (Example 2).

Example 2. Brewer's transcription of Walter's Preislied from Die Meistersinger by Wagner.

The level of difficulty of the orchestral and operatic transcriptions is high since the original works are complex. The transcriptions of the chamber music are more easily playable. The length of Brewer's transcriptions ranges from four to fourteen pages.

5. The Transcriptions of George J. Bennett

The ten volumes of transcriptions by George J. Bennett belong to the numbered series *Organ Transcriptions by George J. Bennett* published by Novello & Co., Ltd., London (Nos. 2, 3, 4, 5, 6, 7, 10, 11, 12 and 13). No. 6 contains three separate transcriptions, making a total of twelve works. There is no date of publication on any of the scores. Like the Brewer series from the same publisher, the retail price ranges from one to two shillings. The works of five major composers are transcribed. There are four excerpts from Wagner's operas *Parsifal* and *Lohengrin*; seven orchestral transcriptions, three of works by Tchaikovsky, three of Mozart's symphonies, and an overture by Mendelssohn; the remaining transcription is of Beethoven's Piano Sonata in E flat, Op. 31, No. 3.

Bennett always indicates the registrations to be used for each manual and the pedal before the piece begins. There are few registration indications as the piece proceeds. Changes in registrations or colours are mostly achieved by manual changes. Although reeds are used, overall the use of orchestral stops is less frequent here than in Brewer's transcriptions. There are also fewer dynamic markings; dynamics are not indicated in terms of abrupt levels such as *pp*, *mf*, or *fff* but more often as *cresc.* and *dim.* The latter indications are easier to achieve on the organ with the use of the swell pedal. A comparison with the original scores shows that many of the original expression markings are left out in the transcriptions.

Three idiomatic textures can be seen in Bennett's transcriptions: the solo plus accompaniment texture; the homophonic texture; and invertible counterpoint

in the manuals. The use of the pedal is also idiomatic. There are examples of double pedal in octave doublings and two-note chords; the pedal is also used contrapuntally in a melodic role, sometimes with a solo registration. Some of the transcriptions contain very difficult pedal passages.

Bennett retains much of the original writing from the orchestral scores in his transcriptions. As a result, there are many non-idiomatic figures and instrumental effects in the organ transcriptions. Example 3 shows, in the right hand, a string tremolo to be played simultaneously with an ongoing melody. This passage is very awkward to play, if it can be reached by small hands at all.

Example 3. Bennett's transcription of Prelude to Lohengrin by Wagner.

Example 4 shows another string tremolo effect unsuitable for the organ because it requires very rapid repetitions.

Example 4. Bennett's transcription of Prelude to Parsifal by Wagner.

The glissando chords in Examples 5 are originally written for the harp. Played in the same manner on the organ, the chords certainly do not have the same enchanting character as that in the original scoring.

Example 5a. Bennett's transcription of Andantino from Symphony No. 4 by Tchaikovsky.

Example 5b. Bennett's transcription of the Slow Movement from Piano Concerto in B flat minor by Tchaikovsky.

The staccatos and waltz-like left hand accompaniment in Example 6 is in a staccato style typical of piano music.

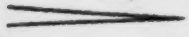
Example 6. Bennett's transcription of Minuet from Symphony in E flat by Mozart.

Other non-idiomatic elements are successions of octaves in the melodic line, arpeggios spanning more than two octaves, cadenza figures that sweep up and down the keyboard, fast repeated chords, and the use of the Alberti bass in the accompaniment. The level of difficulty of Bennett's transcriptions equal those of Brewer's. The length ranges from four to thirteen pages.

6. The Transcriptions of Charles W. Pearce

The fifteen volumes of transcriptions by Dr. Charles W. Pearce are published by A. Hammond & Co., London, in the series *The Academic Edition.* All but one volume bear the common title *Organ Recital Pieces* with one volume entitled *Concluding Voluntaries in Various Styles*. None of the volumes have a date of publication. A total of thirty transcriptions of original works by fifteen different composers are contained in the fifteen volumes. Of the works transcribed, six are by Tchaikovsky, five by Schubert, three each by Beethoven and Wagner, two each by Brahms and Mozart, and one each by Czerny, Glinka, Handel, Moszkowski, Neukomm, Rubinstein, Vodorinski, Walmisley, and Wilm.

The distribution of the genres of the original works shows that orchestral music is the most transcribed genre. There are eleven transcriptions of orchestral works including six excerpts from symphonies, eight transcriptions of piano works, six transcriptions of operatic excerpts, one transcription of a piece of chamber music, one transcription of a choral work, and three transcriptions of works of undetermined genre.

All of Pearce's transcriptions require the use of three manuals on the organ (Great, Swell, and Choir), and pedals. The registration for each manual is prepared at the beginning of the piece and utilizes a variety of colours such as flutes, principals, and reeds. Pearce indicates the use of two solo stops, the Tuba and the Clarinet, very frequently and the use of the swell box is evident through indications such as "close box." Dynamic markings are fairly abundant in the music and sudden changes in dynamic levels, for example from *ff* to *p*, are always accompanied by manual changes. Compared to other transcribers who often include many dynamic markings without indicating an accompanying manual or registration change, Pearce clearly demonstrates his understanding of the idiomatic way to accomplish abrupt dynamic changes on the organ. Pearce also uses manual changes for echo effects and for the alternation of different "instrumental" colours. Some manual changes are so rapid that they would look spectacular, almost theatrical, in a performance. In a few transcriptions, indications such as *Diaps. sfz*  *Diaps.* suggest that the Crescendo pedal may be required.

The pedal parts in Pearce's transcriptions are the most difficult of all the transcriptions in the entire collection. Almost every piece contains some challenging pedal lines and different articulations ranging from legato to accented staccatos. There are several solo pedal passages. Example 7 shows a double pedal passage requiring skillful toe-heel substitution of the left foot.

Example 7. Pearce's transcription of Overture "Egmont" by Beethoven.

Double pedal is also used in octave doubling. The virtuosic pedal line in Example 8, which resembles the F-sharp major pedal scale in the Finale of Vierne's Organ Symphony No. 6, is clearly more challenging than the pedal part of many original organ works.

Example 8. Pearce's transcription of the fourth movement from Symphony No. 9 by Beethoven.

The transcriber was perhaps aware of the difficulty in playing his pedal writing because he provided the pedaling for the arpeggio pedal line in Example 9.

Example 9. Pearce's transcription of Air with Variations from Symphony No. 2 by Schubert.

In retaining the original orchestral writing in his transcriptions Pearce creates many non-organistic elements. String tremolos and successive octaves and block chords played either staccato or legato are found in many of his arrangements. In general there is more staccato writing than sustained or legato writing in the manuals; staccato writing is also prominent in the pedals. There are numerous examples of accents of individual note or chord. In the original works these accented notes would have been played louder. On the organ they would be performed as agogic accents, which would sound emphasized but not necessarily "louder." Many passages in the arrangements retain an instrumental texture which can be described as sparse and scattered because individual instrumental lines in the original score are not consolidated in the organ writing. As for the transcriptions of piano works, the lowest line in the original work is given to the pedal, usually creating a difficult pedal line. Staccatos and accents are retained both in the manuals and the pedals. Successive thick chords in the piano works of Brahms would have been performed with the sustain pedal on the piano. They

would not sound the same on the organ because it is impossible to play them legato.

The organ transcriptions of Pearce resemble orchestral scores in some respects and they probably sound like orchestral works. Pearce's intention is not to make the transcriptions idiomatic for the organ, but rather to use the organ in such a way that makes it sound like an orchestra. Some of his transcriptions remind one of a piano reduction of the orchestral accompaniment in a choral score that is not meant to be played by two hands on the keyboard, if playable at all. Indeed Pearce's transcriptions rank among the most difficult in the whole collection; one must attempt to play them in order to appreciate their difficulty. The length of each transcription ranges from four to thirty-three pages, the longest in the collection.

7. The Transcriptions of Alfred Seymour

The eighty-two transcriptions by Alfred Seymour are contained in nine volumes of *The Academic Edition* published by A. Hammond & Co., London. The title on all the volumes ends with *Arranged for the American Organ by Alfred Seymour*. There is no publication date on any of the scores. The transcriptions are of original works by twenty-nine composers, of whom ten are well-known composers; fifty-eight (seventy percent) of the transcriptions are of works by these ten well-known composers. Tchaikovsky has sixteen works arranged; Bach, eleven; Mendelssohn, seven; Gounod, six; Beethoven and Mozart, five each; Schubert, three; Haydn and Schumann, two each; and Rachmaninoff, one.

Seymour's favourite genre of original composition is piano music, of which there are forty-two transcriptions. There are thirteen transcriptions of symphonic movements, six of choral works, four of operatic excerpts, three of chamber music, two of orchestral works, one of an organ work (see footnote 22), and eleven of original works of undetermined genre.

All the transcriptions are printed on a two-staff system without a third staff designated for the pedals. Occasionally the lowest notes in the bass are printed with their stems down which suggests the use of pedals to play them; otherwise, the arrangements resemble piano music. The "American Organ" in the titles may have been a harmonium or an organ with a pedalboard of a narrow compass, hence the majority of Seymour's arrangements are meant for manual(s) only. None of the arrangements bears any indication to suggest that more than one manual is used. The most frequently given registration is "Diapason & Melodia." Other stops used either singly or in combination are Vox humana, Celeste, flute, and Hautboy. The only other registration indications are "Full Organ on" and "Full Organ off." The dynamic markings are quite typical of piano music, for example, *p* *f* *ff* *mf* within two measures.

A comparison between Seymour's transcription of Anton Rubinstein's *Romance, Op. 44, No. 1* and the original piano work reveals that, even though the arrangement is written on a two-staff system like the original (one might wonder what sort of arrangement is necessary in this case), Seymour substantially modifies the left hand accompaniment, making it idiomatic for the organ. In

Examples 10 the broad arpeggios are simplified to fall within one octave and include a chord.

Example 10a. Rubinstein's Romance, Op. 44, No. 1, measures 1-4.

Example 10b. Seymour's transcription of Romance, Op. 44, No. 1 by Rubinstein, measures 1-4.

While the original arpeggios would have been played with the sustain pedal on the piano, Seymour takes advantage of the sustaining quality of the organ by tying the common notes in his accompaniment. The left hand of the entire piece is practically rewritten. In one passage he changes the arpeggios to octave leaps; elsewhere he writes his own accompaniment using the same harmony; octave doublings are reduced to single notes. While the right hand remains fairly faithful to the original (and inevitably retains some pianistic features), two changes help make the arrangement more organistic: repeated notes in adjacent chords are tied (Examples 11), and thick three- or four-note chords are reduced to two-note chords.

Example 11a. Rubinstein's Romance, measures 31-32.

Example 11b. Seymour's transcription of Romance by Rubinstein, measures 31-32.

Seymour's transcriptions of orchestral works are effective reductions from the original scores and visually resemble piano music. Individual instrumental lines are consolidated into block chords playable with two hands. The absence of a separate pedal staff gives rise to an overall thick texture. In the two volumes containing movements from Tchaikovsky's symphonies, no instruction on registration is given and the writing does not distinguish between different instrumental colours.

The majority of Seymour's transcriptions are easily playable. This is partly due to the simplicity of the original works, and partly to not having a pedal

staff. The shortest arrangements are half a page long and the longest are two seven-page-long arrangements of Tchaikovsky's symphonies.

There is a volume of ten transcriptions from the same series by the same publisher that does not have a transcriber's name. The title ends with *Arranged for the American Organ*, like the Seymour transcriptions, but without Seymour's name. All ten transcriptions are written on a two-staff systems. The style of writing is very similar to those described above. Furthermore the registrations used here are identical to those found in the rest of Seymour's transcriptions (Diapason, Melodia, Celeste, Full Organ, etc.). It can be concluded that this volume was also transcribed by Seymour.

8. Stylistic Comparisons

Since the transcriptions of Alfred Seymour and Charles Pearce represent two extremes in terms of difficulty and complexity, it is interesting to examine how each transcriber approaches the art of transcribing when it comes to the same original work. One obvious difference is that Pearce would use the pedal in a challenging fashion while Seymour's arrangements are for manuals only. The two works chosen for the comparison are Tchaikovsky's *Marche* from *Casse-noisette* (The Nutcracker Suite), an orchestral work, and *Chant sans Paroles, Op. 40, No. 6*, a piano work by the same composer.

The transcribers begin the *Marche* in the same way by giving the opening theme to the hands only. While Seymour's arrangement remains entirely for

manuals only, Pearce gives the pizzicato cello and bass line to the pedals, creating a complex pedal part seen in Example 12a.

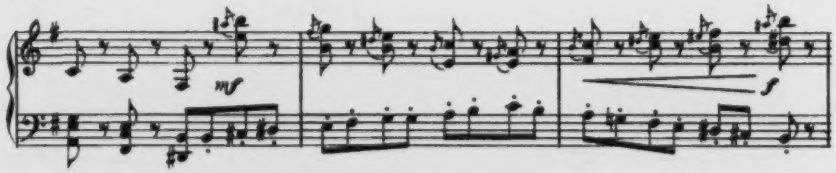
Example 12a. Pearce's transcription of Marche from Casse-Noisette by Tchaikovsky, measures 5-8.

Example 12b. Seymour's transcription of Marche from Casse-Noisette by Tchaikovsky, measures 5-8.

Because the pedal part always takes over the bass line, the hands are free to play more notes in Pearce's arrangements than in Seymour's, giving rise to a fuller, thicker texture as Example 13a demonstrates.

Example 13a. Pearce's transcription of Marche from Casse-Noisette by Tchaikovsky, measures 18-20.

Example 13b. Seymour's transcription of Marche from Casse-Noisette by Tchaikovsky, measures 18-20.



Examples 14 illustrate the different manner in which each transcriber treats fast repeated notes.

Example 14a. Tchaikovsky's Marche from Casse-Noisette, measures 41-43.

Example 14b. Pearce's transcription of Marche from Casse-Noisette by Tchaikovsky, measures 41-43.

Example 14c. Seymour's transcription of Marche from Casse-Noisette by Tchaikovsky, measures 41-43.

Pearce changes the repeated notes to idiomatic octave leaps but keeps the sixteenth-note note value, thus retaining the excitement of the original score. The chords in the left hand are faithful to the original score in keeping the eighth-note rhythm and the added pedal point completes the organ arrangement. Seymour avoids the rapid repeated notes by changing their rhythm from sixteenth-notes to eighth-notes. The left hand chords are reduced from eighth-notes to quarter-notes. These note-value reductions, together with a comparatively thinner texture and the absence of the pedals, diminish the excitement that is so prominent in the original score.

Pearce provides registration instructions which reflect the contrasting instrumental colours of the orchestral score. For the brass and clarinet passages, he calls for the use of Swell reeds; the strings passages are played with Great principals; the mixtures on the organ are added for the full orchestra passages

with high woodwinds. Seymour's arrangement begins with the Diapason, Melodia and Flute playing what is originally written for brass and clarinets. The only other registration indications are "Full Organ on" and "Full Organ off." The lack of colour contrast might be due to the limitations of the "American Organ" for which the arrangement is made. Seymour however included the original dynamic markings in his arrangement.

In *Chant sans Paroles*, both transcribers leave the right hand melody mostly unaltered from the original. Both tie repeated notes in the inner voices of successive chords, making the arrangement more sustained and therefore more organistic. In Pearce's arrangement, the lowest note in the bass clef is generally given to the pedals, but he uses the pedal in a very creative way. Because the hands have one less note to play, he freely rearranged the inner voices in order to divide them evenly between the two hands. For the same reason he is able to change a solo melodic line into two-note chords, thus thickening the texture (Examples 15).

Example 15a. Tchaikovsky's Chant sans Paroles, Op. 40, No. 6, measures 85-90.

Example 15b. Pearce's transcription of Chant sans Paroles, Op. 40, No. 6 by Tchaikovsky, measure 85-90.

In Examples 16, Pearce and Seymour rewrite the original arpeggiated left hand accompaniment very differently. Pearce's rendition is more idiomatic for the organ because of the sustaining quality of the writing and the introduction of a pedal point.

Example 16a. Tchaikovsky's Chant sans Paroles, measures 17-22.

Example 16b. Pearce's transcription of Chant sans Paroles by Tchaikovsky, measures 17-22.

Example 16c. Seymour's transcription of Chant sans Paroles by Tchaikovsky, measures 17-22.

Pearce also uses the pedal point elsewhere for a more legato effect. In example 15b he even writes his own pedal part.

In terms of registration, Pearce's arrangement contains many changes in colour absent in the original piano work and requires three manuals. He begins with the right hand melody played on a flute stop on the Great and the left hand accompaniment played on a soft eight-foot stop on the Swell. At the repetition of the first eight-bar phrase, the right hand melody transfers to an Oboe stop on the Choir. A similar repetition in the middle section calls for a solo Clarinet stop for the melody. When the dynamics change from *p* to *mf* four foot stops are added. In contrast, Seymour's arrangement begins with the Diapason, Voix celeste and Vox humana and there is no indication that the right and left hand should be played on different manuals. The only other registration markings are the addition of the Melodia at the *forte* passage and the reduction to Diapason and Melodia at the final *pp* cadential passage.

9. Conclusion

There is great diversity in styles and techniques among the transcribers in the Joseph J. Birch Collection of Organ Transcriptions. A broad variety of original works by many different composers are transcribed, resulting in a wide

range of difficulty among the arrangements. The simple arrangements by Seymour may be suitable for the young, elementary organists, and also expose them to the masterworks of Classical music. These pieces may also be played for the enjoyment of the Classical favourites on the simplest organs and by someone who does not possess pedal technique. The transcriptions of medium length and difficulty may be suitable for use as service music in church. This is true for the arrangements that are not too complex and too demanding both on the organist's skills and the organ required to play them. The long, virtuosic, sometimes flashy transcriptions are suitable as concert pieces. Many of these require large organs with three manuals, different instrumental colours in the specification, swell box, Crescendo pedal, and registration aids such as combination pistons.

C. The Indexes

While the need to produce an inventory for the Joseph J. Birch Collection of Organ Transcriptions was a motivating factor in the preparation of this essay, it became progressively clear that this collection contains some fascinating and excellent works which deserve the attention of organists and music scholars interested in studying or even performing them. It is also a treasury of valuable and relevant resources to anyone doing research in the area of organ transcriptions. However, it is not known whether these music scores will eventually be catalogued by the library and made available for general circulation, or remain obscured as a special collection. As an attempt to make the contents of the collection more easily accessible to potential interested persons, the inventory grew into an index system resembling an on-line catalogue which enables users to look for a particular piece (or the absence of it) via different search terms, namely transcriber, composer, title of the composition, title of the volume, and musical genre.

The most challenging difficulty encountered in the process of generating the indexes is adjusting the inconsistency in the printed titles of identical works. The actual music must be consulted to discover that different titles refer to the same piece or movement. Incomplete titles, omission of opus number, omission of movement number, use of different languages, and different wording of the same movement all contributed to this inconsistency. Titles of operatic excerpts are most problematic. In order that the same works be grouped together in the

title index, one standard title is chosen for each work bearing different titles in different transcriptions. Where possible or necessary, the printed title is included in parentheses following the standard title. Every movement or excerpt is listed as a separate entry in all the indexes.

The Index of Transcribers lists the transcribers alphabetically, followed by the work(s) transcribed (alphabetically if there is more than one work), followed by the original composer of each work. The Index of Composers includes information on the titles of each transcribed work and the transcriber's name. In the case of multiple transcriptions, the transcribers are listed alphabetically. Composers' first names are omitted except in the case of lesser-known composers and in the case of more than one musician having the same last name listed in the New Grove dictionaries. The Index of Titles includes information on the volume(s) containing the transcription(s) of each title. The functional purpose of this index is that one will immediately know in which of the sixty-six volumes a certain transcription is located. This becomes especially helpful in instances where there are three different transcriptions by three different transcribers of the same work, found in three different volumes. The Index of Volume Titles allows one to browse which titles, composers, or transcribers are contained in each volume. The Index of Genres provides an alternate way to access the contents of the collection.

1. Index of Transcribers

Transcriber	Title with movement	Composer
Allen, C. H.	Lyrische Stücke Op.12 - Album Leaf	Grieg
	Lyrische Stücke Op.12 - Arietta	Grieg
	Lyrische Stücke Op.12 - Folk Song	Grieg
	Lyrische Stücke Op.12 - The Watchman's Song	Grieg
	Lyrische Stücke Op.12 - Valse	Grieg
Archer, J. S.	March in B minor Op. 40	Schubert
Bennett, George J.	A Midsummer Night's Dream - Notturno	Mendelssohn
	Coronation March	Tschaikowsky
	Jupiter Symphony - Minuet	Mozart
	Lohengrin - Prelude Act I	Wagner
	Parsifal - Good Friday Spell (Good Friday Music Act III)	Wagner
	Parsifal - Prelude	Wagner
	Parsifal - Transformation Scene Act 1	Wagner
	Pianoforte Concerto in B flat minor Op. 23 - Slow movement	Tschaikowsky
	Sonata in E flat Op. 31 no. 3 - Minuet	Beethoven
	Symphony in E flat - Minuet	Mozart
	Symphony in G minor - Minuet	Mozart
	Symphony No.4 in F minor - Andantino in modo di Canzona	Tschaikowsky
Blair, Hugh	The Crown of India - Interlude	Elgar
	The Crown of India - March	Elgar
Brewer, A. Herbert	An Eton Memorial March	Lloyd
	Canto popolare ("In Moonlight")	Elgar
	Chanson de Matin Op. 15 no.2	Elgar
	Chanson de Nuit Op. 15 no. 1	Elgar
	Die Meistersinger von Nürnberg - Prelude to Act III	Wagner
	Die Meistersinger von Nürnberg - Walther's Prize Song	Wagner
	Grania and Diarmid Op. 42 - Funeral March	Elgar
	Hungarian March	Berlioz
	Lohengrin - Procession to the Cathedral (Procession to the Minster)	Wagner
	Tannhäuser - Tannhäuser's Pilgrimage (Introduction to Act III)	Wagner
	The Dream of Gerontius Op. 38 - Prelude and Angel's Farewell	Elgar
Brown, Arthur Henry	Auf Flügeln des Gesanges	Mendelssohn
Clough-Leighter	Humoresque Op. 10 no.2	Tschaikowsky
Fricker, H. A.	Die Meistersinger von Nürnberg - Church Scene: As our Savior came to thee	Wagner
	Die Meistersinger von Nürnberg - Prelude to Act III	Wagner
	Die Meistersinger von Nürnberg - Walther's Prize Song	Wagner
	Die Walküre - Siegmund's Love Song	Wagner
	Gotterdämmerung - Siegfried's Death and Funeral March	Wagner
	Lohengrin - Bridal March	Wagner
	Lohengrin - King Henry's Prayer	Wagner
	Lohengrin - Prelude Act I	Wagner
	Lohengrin - Procession to the Cathedral	Wagner
	Parsifal - Good Friday Spell	Wagner
	Parsifal - Prelude	Wagner
	Parsifal - Processional Music from Finale Act I	Wagner
	Rienzi - Rienzi's Prayer	Wagner
	Tannhäuser - Elizabeth's Prayer	Wagner
	Tannhäuser - March (March and Arrival of the Guests on the Wartburg)	Wagner
	Tannhäuser - Song to the Evening Star	Wagner
	Tristan und Isolde - Prelude and Isolde's Love-Death	Wagner
Goss-Custard, R	Casse-Noisette Suite Op. 71a - Danse des Mirlitons	Tschaikowsky

Goss-Custard, R	Casse-Noisette Suite Op. 71a - Marche	Tschaikowsky
Hanlein, Albrecht	Parsifal - Prelude	Wagner
Jekyll, C. S.	Träume	Wagner
Lemare, Edwin	Die Meistersinger von Nürnberg - Prelude to Act III	Wagner
	Fifth Symphony - Andante cantabile	Tschaikowsky
	Salut d'Amour Op. 12	Mignon
	Suite for Orchestra Op. 43 - Fugue	Tschaikowsky
	Suite for Orchestra Op. 43 - Intermezzo	Tschaikowsky
	Tannhäuser - Elizabeth's Prayer	Wagner
	Tannhäuser - Song to the Evening Star	Wagner
Lott, Edwin M.	Barcarolle Op. 135 no. 1	Spohr
	Cavatina	Raff
	Chant sans Paroles op. 2 no. 3	Tschaikowsky
	Clock Symphony - Andante	Haydn
	Italian Symphony - Andante	Mendelssohn
	Melody in F	Rubinstein, A
	Romance in A Flat	Raff
	Tannhäuser - March (March and Chorus)	Wagner
Merkel, Gustav	Midsummer Night's Dream - Notturno	Mendelssohn
Pearce, C. W.	1812 Overture Op. 49 - Selected Themes from Overture Solennelle	Tschaikowsky
	Ballade in D major Op. 10 no. 2	Brahms
	Casse-Noisette Suite Op. 71a - Marche	Tschaikowsky
	Chanson Triste Op.40 no.2	Tschaikowsky
	Chant sans Paroles op. 2 no. 3	Tschaikowsky
	Chant sans Paroles op. 40 no.6	Tschaikowsky
	Chromatic Fantasia	Czerny
	Die Zauberflöte - Overture	Mozart
	Egmont Op. 84 - Overture	Beethoven
	Entr'acte Op. 56 no.1	Moszkowski, M
	Festal Postlude	Neukomm
	Fifth Symphony - Selection from	Tschaikowsky
	First Symphony - Minuetto in D	Schubert
	Fling the Gates of Music Wide - Grand Chorus	Walmisley
	Grand Symphony in C major - Selection from	Schubert
	Idomeneo - Overture	Mozart
	In der Kirche Op. 198 no. 7	Wilm, N
	Introduction and Allegro	Handel
	La Vie Pour Le Czar - Andante and Allegro	Glinka
	Morceau Pathetique Op. 14	Vodorinski
	Prometheus Op. 43 - Overture	Beethoven
	Romance Op. 44 no.1	Rubinstein, A
	Rosamunde - Overture	Schubert
	Second Symphony - Air with Variations	Schubert
	Sonata in C major Op. 1 - Finale	Brahms
	Symphony No. 9 Op. 125	Beethoven
	Tannhäuser - Overture	Wagner
	Third Symphony - Allegretto	Schubert
	Tristan und Isolde - Finale	Wagner
	Tristan und Isolde - Prelude	Wagner
Pollitt, A. W.	Nur wer die Sehnsucht kennt Op. 6 no.6 - None But the Weary heart	Tschaikowsky
	Violin Concerto Op. 35 - Canzonetta	Tschaikowsky
Seymour, Alfred	Adagio Op. 20 no.2	Kuhlau
	Andante	Mendelssohn
	Andante Cantabile	Mendelssohn
	Andante tranquillo Op. 83	Mendelssohn

Seymour, Alfred	Barcarolle	Burgmüller
	Camacho's Wedding March	Mendelssohn
	Casse-Noisette Suite Op. 71a - Danse Russe	Tschaikowsky
	Casse-Noisette Suite Op. 71a - Marche	Tschaikowsky
	Chanson Triste Op.40 no.2	Tschaikowsky
	Chant sans Paroles Op. 40 no.6	Tschaikowsky
	Chorale	Bach
	Christmas Oratorio - Air	Bach
	Christmas Oratorio - Chorus	Bach
	Der Dichter Spricht Op. 15 no. 13	Schumann
	Extract from a Motet	Bach
	Fantasia in C Op. 15 - Adagio	Schubert
	Feuillet d'album	Tschaikowsky
	Fifth Nocturn	Field
	Fifth Symphony - Allegro con anima	Tschaikowsky
	Fifth Symphony - Allegro moderato	Tschaikowsky
	Fifth Symphony - Andante	Tschaikowsky
	Fifth Symphony - Andante cantabile	Tschaikowsky
	Fourth Symphony - Adagio	Mozart
	Funeral March Sonata Op. 26 - Andante	Beethoven
	Gavotte	Bach
	Gebet	Hiller, F
	Harmony in the Dome	Viviani, F
	Humoreske Op.10 no.2	Tschaikowsky
	Impromptu in B flat Op. 142 no. 3 - Theme	Schubert
	Kreutzer sonata - Andante	Beethoven
	Les Pifferari	Gounod
	March from the Oratorio (S. Polycarp)	Ouseley
	Marche aux Flambeau	Clark, F. S.
	Marche des Troubadours	Roubier
	Marche Florentine Op. 68 no.1	Dohler
	Marche from the camp of Silesia	Meyerbeer
	Marche Hongroise Op.13	Kowalski,H
	Marche Militaire	Wilm, N
	Marche Nuptiale	Gounod
	Marcia Elegiaca	Hiller, F
	Melody	Mendelssohn
	Melody in F	Rubinstein, A
	Menuet Op. 56 no.6	Moszkowski, M
	Morceau Pathetique Op. 14	Vodorinski
	Morning Prayer Op.81 no.1	Kullak, T
	Musette	Bach
	Musette	Gounod
	New Years Day Cantata - Air	Bach
	Organ Sonata I - Adagio	Mendelssohn
	Passepied Op. 56 no.3	Moszkowski, M
	Pastorale	Bennett, S.
	Pathetic Symphony - Adagio	Tschaikowsky
	Pathetic Symphony - Allegro	Tschaikowsky
	Pathetic Symphony - Allegro con grazia	Tschaikowsky
	Pathetic Symphony - Andante	Tschaikowsky
	Pathetic Symphony - Moderato Mosso	Tschaikowsky
	Piano sonata - Adagio	Mozart
	Piano sonata - Andante	Mozart
	Prelude	Rachmaninoff

Seymour, Alfred	Preludes and Fugues - Fugue in E-flat no.31	Bach
	Preludio	Bach
	Preludium Op.141 no.14	Bertini, H
	Romance	Hummel
	Romance Op. 44 no.1	Rubinstein, A
	Romance Op.5	Tschaikowsky
	Royal Minuet	Gounod
	Sappho - Introduction and March	Gounod
	Sarabande	Bach
	Scotch Symphony - Adagio	Mendelssohn
	Second Symphony - Andante	Haydn
	Seventh Symphony - Adagio	Haydn
	Sonata for Piano and Violin Op. 18 no. 5	Beethoven
	Sonata Op. 122 - Andante Molto	Schubert
	Sonata Op. 14 no. 2 - Andante	Beethoven
	Sonata Pastorale Op. 28 - Andante	Beethoven
	St. Matthew Passion - Jesus, Savior	Bach
	Sunday Morning Op. 62 no. 3	Kullak, T
	The Dove Song (La Colombe)	Gounod
	The Silver Trumpets March	Viviani, F
	Theme	Mozart
	Third Trio - Andante Grazioso	Mozart
	Von Fremden Ländern und Menschen Op. 15 no. 1	Schumann
Shinn, F. G.	Chant sans Paroles op. 2 no. 3	Tschaikowsky
Silver, A. J.	Elegy No. 2 in G for Strings	Tschaikowsky
	Serenade for Strings Op. 48 - Elegy in D	Tschaikowsky
	String Quartet Op. 11 - Andante cantabile	Tschaikowsky
	String Quartet Op. 11 - Scherzo	Tschaikowsky
Westbrook, W. J.	Albumblatt (1861)	Wagner
	Die Meistersinger von Nürnberg - Walther's Prize Song	Wagner
	Huldigungs-Marsch	Wagner
	Lohengrin - Bridal March	Wagner
	Lohengrin - Prelude Act III	Wagner
	Parsifal - Good Friday Spell	Wagner
	Rienzi - Rienzi's Prayer	Wagner
(Seymour, Alfred)	Lohengrin - Bridal March	Wagner
	Lohengrin - Das loos, dem du entronnen (Elsa)	Wagner
	Lohengrin - King Henry's Prayer (Prayer, The King)	Wagner
	Lohengrin - Kommt er dann heim	Wagner
	Lohengrin - O Fänd ich Jubelweisen (Finale Act I.)	Wagner
	Tannhäuser - Chorus of Pilgrims	Wagner
	Tannhäuser - Dank deiner huld	Wagner
	Tannhäuser - Elizabeth's Prayer	Wagner
	Tannhäuser - March (Grand March)	Wagner
	Tannhäuser - Wolfram's Song	Wagner

2. Index of Composers

Composer	Title with movement	Transcriber
Bach	Chorale	Seymour, Alfred
	Christmas Oratorio - Air	Seymour, Alfred
	Christmas Oratorio - Chorus	Seymour, Alfred
	Extract from a Motet	Seymour, Alfred
	Gavotte	Seymour, Alfred
	Musette	Seymour, Alfred
	New Years Day Cantata - Air	Seymour, Alfred
	Preludes and Fugues - Fugue in E-flat no.31	Seymour, Alfred
	Preludio	Seymour, Alfred
	Sarabande	Seymour, Alfred
	St. Matthew Passion - Jesus, Savior	Seymour, Alfred
Beethoven	Egmont Op. 84 - Overture	Pearce, C. W.
	Funeral March Sonata Op. 26 - Andante	Seymour, Alfred
	Kreutzer sonata - Andante	Seymour, Alfred
	Prometheus Op. 43 - Overture	Pearce, C. W.
	Sonata for Piano and Violin Op. 18 no. 5	Seymour, Alfred
	Sonata in E flat Op. 31 no. 3 - Minuet	Bennett, George J.
	Sonata Op. 14 no. 2 - Andante	Seymour, Alfred
	Sonata Pastorale Op. 28 - Andante	Seymour, Alfred
	Symphony No. 9 Op. 125	Pearce, C. W.
Bennett, S.	Pastorale	Seymour, Alfred
Berlioz	Hungarian March	Brewer, A. Herbert
Bertini, H	Preludium Op.141 no.14	Seymour, Alfred
Brahms	Ballade in D major Op. 10 no. 2	Pearce, C. W.
	Sonata in C major Op. 1 - Finale	Pearce, C. W.
Burgmüller	Barcarolle	Seymour, Alfred
Clark, F. S.	Marche aux Flambeau	Seymour, Alfred
Czerny	Chromatic Fantasia	Pearce, C. W.
Dohler	Marche Florentine Op. 68 no.1	Seymour, Alfred
Elgar	Canto popolare ("In Moonlight")	Brewer, A. Herbert
	Chanson de Matin Op. 15 no.2	Brewer, A. Herbert
	Chanson de Nuit Op. 15 no. 1	Brewer, A. Herbert
	Grania and Diarmid Op. 42 - Funeral March	Brewer, A. Herbert
	The Crown of India - Interlude	Blair, Hugh
	The Crown of India - March	Blair, Hugh
	The Dream of Gerontius Op. 38 - Prelude and Angel's Farewell	Brewer, A. Herbert
Field	Fifth Noctum	Seymour, Alfred
Glinka	La Vie Pour Le Czar - Andante and Allegro	Pearce, C. W.
Gounod	Les Pifferari	Seymour, Alfred
	Marche Nuptiale	Seymour, Alfred
	Musette	Seymour, Alfred
	Royal Minuet	Seymour, Alfred
	Sappho - Introduction and March	Seymour, Alfred
	The Dove Song (La Colombe)	Seymour, Alfred
Grieg	Lyrische Stücke Op.12 - Album Leaf	Allen, C. H.
	Lyrische Stücke Op.12 - Arietta	Allen, C. H.
	Lyrische Stücke Op.12 - Folk Song	Allen, C. H.
	Lyrische Stücke Op.12 - The Watchman's Song	Allen, C. H.
	Lyrische Stücke Op.12 - Valse	Allen, C. H.
Handel	Introduction and Allegro	Pearce, C. W.

Haydn	Clock Symphony - Andante	Lott, Edwin M.
	Second Symphony - Andante	Seymour, Alfred
	Seventh Symphony - Adagio	Seymour, Alfred
Hiller, F	Gebet	Seymour, Alfred
	Marcia Elegiaca	Seymour, Alfred
Hummel	Romance	Seymour, Alfred
Kowalski,H	Marche Hongroise Op.13	Seymour, Alfred
Kuhlau	Adagio Op. 20 no.2	Seymour, Alfred
Kullak, T	Morning Prayer Op.81 no.1	Seymour, Alfred
	Sunday Morning Op. 62 no. 3	Seymour, Alfred
Lloyd	An Eton Memorial March	Brewer, A. Herbert
Mendelssohn	A Midsummer Night's Dream - Notturno	Bennett, George J.
	Andante	Seymour, Alfred
	Andante Cantabile	Seymour, Alfred
	Andante tranquillo Op. 83	Seymour, Alfred
	Auf Flügeln des Gesanges	Brown, Arthur Henry
	Camacho's Wedding March	Seymour, Alfred
	Italian Symphony - Andante	Lott, Edwin M.
	Melody	Seymour, Alfred
	Midsummer Night's Dream - Notturno	Merkel, Gustav
	Organ Sonata I - Adagio	Seymour, Alfred
	Scotch Symphony - Adagio	Seymour, Alfred
Meyerbeer	Marche from the camp of Silesia	Seymour, Alfred
Mignon	Salut d'Amour Op. 12	Lemare, Edwin
Moszkowski, M	Entr'acte Op. 56 no.1	Pearce, C. W.
	Menuet Op. 56 no.6	Seymour, Alfred
	Passepied Op. 56 no.3	Seymour, Alfred
Mozart	Die Zauberflöte - Overture	Pearce, C. W.
	Fourth Symphony - Adagio	Seymour, Alfred
	Idomeneo - Overture	Pearce, C. W.
	Jupiter Symphony - Minuet	Bennett, George J.
	Piano sonata - Adagio	Seymour, Alfred
	Piano sonata - Andante	Seymour, Alfred
	Symphony in E flat - Minuet	Bennett, George J.
	Symphony in G minor - Minuet	Bennett, George J.
	Theme	Seymour, Alfred
	Third Trio - Andante Grazioso	Seymour, Alfred
Neukomm	Festal Postlude	Pearce, C. W.
Ouseley	March from the Oratorio (S. Polycarp)	Seymour, Alfred
Rachmaninoff	Prelude	Seymour, Alfred
Raff	Cavatina	Lott, Edwin M.
	Romance in A Flat	Lott, Edwin M.
Roubier	Marche des Troubadours	Seymour, Alfred
Rubinstein, A	Melody in F	Lott, Edwin M.
	Melody in F	Seymour, Alfred
	Romance Op. 44 no.1	Pearce, C. W.
	Romance Op. 44 no.1	Seymour, Alfred
Schubert	Fantasia in C Op. 15 - Adagio	Seymour, Alfred
	First Symphony - Minuetto in D	Pearce, C. W.
	Grand Symphony in C major - Selection from	Pearce, C. W.
	Impromptu in B flat Op. 142 no. 3 - Theme	Seymour, Alfred
	March in B minor Op. 40	Archer, J. S.
	Rosamunde - Overture	Pearce, C. W.
	Second Symphony - Air with Variations	Pearce, C. W.
	Sonata Op. 122 - Andante Molto	Seymour, Alfred

Schubert	Third Symphony - Allegretto	Pearce, C. W.
Schumann	Der Dichter Spricht Op. 15 no. 13	Seymour, Alfred
	Von Fremden Ländern und Menschen Op. 15 no. 1	Seymour, Alfred
Spohr	Barcarolle Op. 135 no. 1	Lott, Edwin M.
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String Quartet Op. 11 - Scherzo	Tschaikowsky	Tschaikowsky Organ Album	Silver, A. J.
Suite for Orchestra Op. 43 - Fugue	Tschaikowsky	Tschaikowsky Organ Album	Lemare, Edwin
Suite for Orchestra Op. 43 - Intermezzo	Tschaikowsky	Tschaikowsky Organ Album	Lemare, Edwin
Sunday Morning Op. 62 no. 3	Kullak, T	Twelve Celebrated Pieces for the American Organ	Seymour, Alfred
Symphony in E flat - Minuet	Mozart	Organ Transcriptions by George J. Bennett No. 6 Three Minuets	Bennett, George J.
Symphony in G minor - Minuet	Mozart	Organ Transcriptions by George J. Bennett No. 6 Three Minuets	Bennett, George J.
Symphony No. 9 Op. 125	Beethoven	Organ Recital Pieces Book XXXV	Pearce, C. W.
Symphony No.4 in F minor - Andantino in modo di Canzona	Tschaikowsky	Organ Transcriptions by George J. Bennett No. 3	Bennett, George J.

Tannhäuser - Chorus of Pilgrims	Wagner	Ten Select Movements from Wagner's Operas Tannhäuser & Lohengrin	
Tannhäuser - Dank deiner huld	Wagner	Ten Select Movements from Wagner's Operas Tannhäuser & Lohengrin	
Tannhäuser - Elizabeth's Prayer	Wagner	Richard Wagner Album for the Organ	Lemare, Edwin
Tannhäuser - Elizabeth's Prayer	Wagner	Ten Select Movements from Wagner's Operas Tannhäuser & Lohengrin	
Tannhäuser - Elizabeth's Prayer	Wagner	Wagner Orgel-Album I	Fricker, H. A.
Tannhäuser - March (Grand March)	Wagner	Ten Select Movements from Wagner's Operas Tannhäuser & Lohengrin	
Tannhäuser - March (March and Arrival of the Guests on the Wartburg)	Wagner	Wagner Orgel-Album I	Fricker, H. A.
Tannhäuser - March (March and Chorus)	Wagner	Popular Pieces Transcribed for the Organ by Edwin M. Lott No. 49	Lott, Edwin M.
Tannhäuser - Overture	Wagner	Organ Recital Pieces Book XXXI	Pearce, C. W.
Tannhäuser - Song to the Evening Star	Wagner	Richard Wagner Album for the Organ	Lemare, Edwin
Tannhäuser - Song to the Evening Star	Wagner	Wagner Orgel-Album I	Fricker, H. A.
Tannhäuser - Tannhäuser's Pilgrimage (Introduction to Act III)	Wagner	Organ Transcriptions by A. Herbert Brewer No. 12	Brewer, A. Herbert
Tannhäuser - Wolfram's Song	Wagner	Ten Select Movements from Wagner's Operas Tannhäuser & Lohengrin	
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The Crown of India - March	Elgar	The Enoch Organ Library. March	Blair, Hugh
The Dove Song (La Colombe)	Gounod	Gounod. 6 Favourite Pieces Arranged for the American Organ	Seymour, Alfred
The Dream of Gerontius Op. 38 - Prelude and Angel's Farewell	Elgar	Organ Transcriptions by A. Herbert Brewer No. 1	Brewer, A. Herbert
The Silver Trumpets March	Viviani, F	Twelve Celebrated Pieces for the American Organ	Seymour, Alfred
Theme	Mozart	24 Short Movements from Great Masters arranged for the American Organ	Seymour, Alfred
Third Symphony - Allegretto	Schubert	Organ Recital Pieces Book XXXVI	Pearce, C. W.
Third Trio - Andante Grazioso	Mozart	24 Short Movements from Great Masters arranged for the American Organ	Seymour, Alfred
Träume	Wagner	Richard Wagner Album for the Organ	Jekyll, C. S.
Tristan und Isolde - Finale	Wagner	Organ Recital Pieces Book XXXIII	Pearce, C. W.
Tristan und Isolde - Prelude	Wagner	Organ Recital Pieces Book XXXIII	Pearce, C. W.
Tristan und Isolde - Prelude and Isolde's Love-Death	Wagner	Wagner Orgel-Album II	Fricker, H. A.
Violin Concerto Op. 35 - Canzonetta	Tschaikowsky	Tschaikowsky Organ Album	Poliitt, A. W.
Von Fremden Ländern und Menschen Op. 15 no. 1	Schumann	24 Short Movements from Great Masters arranged for the American Organ	Seymour, Alfred

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	Andante Cantabile	Mendelssohn	Seymour, Alfred
	Andante tranquillo Op. 83	Mendelssohn	Seymour, Alfred
	Der Dichter Spricht Op. 15 no. 13	Schumann	Seymour, Alfred
	Fantasia in C Op. 15 - Adagio	Schubert	Seymour, Alfred
	Fourth Symphony - Adagio	Mozart	Seymour, Alfred
	Funeral March Sonata Op. 26 - Andante	Beethoven	Seymour, Alfred
	Impromptu in B flat Op. 142 no. 3 - Theme	Schubert	Seymour, Alfred
	Kreutzer sonata - Andante	Beethoven	Seymour, Alfred
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	Organ Sonata I - Adagio	Mendelssohn	Seymour, Alfred
	Pastorale	Bennett, S.	Seymour, Alfred
	Piano sonata - Adagio	Mozart	Seymour, Alfred
	Piano sonata - Andante	Mozart	Seymour, Alfred
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	Marche aux Flambeau	Clark, F. S.	Seymour, Alfred
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	Lohengrin - Procession to the Cathedral	Wagner	Fricker, H. A.
	Lohengrin - Procession to the Cathedral (Procession to the Minster)	Wagner	Brewer, A. Herbert
	Marche from the camp of Silesia	Meyerbeer	Seymour, Alfred

Opera	Parsifal - Good Friday Spell	Wagner	Fricker, H. A.
	Parsifal - Good Friday Spell	Wagner	Westbrook, W. J.
	Parsifal - Good Friday Spell (Good Friday Music Act III)	Wagner	Bennett, George J.
	Parsifal - Prelude	Wagner	Bennett, George J.
	Parsifal - Prelude	Wagner	Fricker, H. A.
	Parsifal - Prelude	Wagner	Hanlein, Albrecht
	Parsifal - Processional Music from Finale Act I	Wagner	Fricker, H. A.
	Parsifal - Transformation Scene Act 1	Wagner	Bennett, George J.
	Rienzi - Rienzi's Prayer	Wagner	Fricker, H. A.
	Rienzi - Rienzi's Prayer	Wagner	Westbrook, W. J.
	Sappho - Introduction and March	Gounod	Seymour, Alfred
	Tannhäuser - Chorus of Pilgrims	Wagner	
	Tannhäuser - Dank deiner huld	Wagner	
	Tannhäuser - Elizabeth's Prayer	Wagner	Fricker, H. A.
	Tannhäuser - Elizabeth's Prayer	Wagner	Lemare, Edwin
	Tannhäuser - Elizabeth's Prayer	Wagner	
	Tannhäuser - March (Grand March)	Wagner	
	Tannhäuser - March (March and Arrival of the Guests on the Wartburg)	Wagner	Fricker, H. A.
	Tannhäuser - March (March and Chorus)	Wagner	Lott, Edwin M.
	Tannhäuser - Overture	Wagner	Pearce, C. W.
	Tannhäuser - Song to the Evening Star	Wagner	Fricker, H. A.
	Tannhäuser - Song to the Evening Star	Wagner	Lemare, Edwin
	Tannhäuser - Tannhäuser's Pilgrimage (Introduction to Act III)	Wagner	Brewer, A. Herbert
	Tannhäuser - Wolfram's Song	Wagner	
	The Crown of India - Interlude	Elgar	Blair, Hugh
	The Crown of India - March	Elgar	Blair, Hugh
	The Dove Song (La Colombe)	Gounod	Seymour, Alfred
	Tristan und Isolde - Finale	Wagner	Pearce, C. W.
	Tristan und Isolde - Prelude	Wagner	Pearce, C. W.
	Tristan und Isolde - Prelude and Isolde's Love-Death	Wagner	Fricker, H. A.
Orchestral	1812 Overture Op. 49 - Selected Themes from Overture Solennelle	Tschaikowsky	Pearce, C. W.
	A Midsummer Night's Dream - Notturno	Mendelssohn	Bennett, George J.
	Canto popolare ("In Moonlight")	Elgar	Brewer, A. Herbert
	Casse-Noisette Suite Op. 71a - Danse des Mirlitons	Tschaikowsky	Goss-Custard, R
	Casse-Noisette Suite Op. 71a - Danse Russe	Tschaikowsky	Seymour, Alfred
	Casse-Noisette Suite Op. 71a - Marche	Tschaikowsky	Goss-Custard, R
	Casse-Noisette Suite Op. 71a - Marche	Tschaikowsky	Pearce, C. W.
	Casse-Noisette Suite Op. 71a - Marche	Tschaikowsky	Seymour, Alfred
	Coronation March	Tschaikowsky	Bennett, George J.
	Egmont Op. 84 - Overture	Beethoven	Pearce, C. W.
	Elegy No. 2 in G for Strings	Tschaikowsky	Silver, A. J.
	Hungarian March	Berlioz	Brewer, A. Herbert
	Midsummer Night's Dream - Notturno	Mendelssohn	Merkel, Gustav
	Prometheus Op. 43 - Overture	Beethoven	Pearce, C. W.
	Rosamunde - Overture	Schubert	Pearce, C. W.
	Serenade for Strings Op. 48 - Elegy in D	Tschaikowsky	Silver, A. J.
	Suite for Orchestra Op. 43 - Fugue	Tschaikowsky	Lemare, Edwin
	Suite for Orchestra Op. 43 - Intermezzo	Tschaikowsky	Lemare, Edwin
Organ	Organ Sonata I - Adagio	Mendelssohn	Seymour, Alfred
Piano	Adagio Op. 20 no.2	Kuhlau	Seymour, Alfred
	Andante tranquillo Op. 83	Mendelssohn	Seymour, Alfred
	Auf Flügeln des Gesanges	Mendelssohn	Brown, Arthur Henry
	Ballade in D major Op. 10 no. 2	Brahms	Pearce, C. W.

Piano	Barcarolle	Burgmüller	Seymour, Alfred
	Chanson Triste Op.40 no.2	Tschaikowsky	Pearce, C. W.
	Chanson Triste Op.40 no.2	Tschaikowsky	Seymour, Alfred
	Chant sans Paroles op. 2 no. 3	Tschaikowsky	Lott, Edwin M.
	Chant sans Paroles op. 2 no. 3	Tschaikowsky	Pearce, C. W.
	Chant sans Paroles op. 2 no. 3	Tschaikowsky	Shinn, F. G.
	Chant sans Paroles op. 40 no.6	Tschaikowsky	Pearce, C. W.
	Chant sans Paroles Op. 40 no.6	Tschaikowsky	Seymour, Alfred
	Chorale	Bach	Seymour, Alfred
	Chromatic Fantasia	Czerny	Pearce, C. W.
	Der Dichter Spricht Op. 15 no. 13	Schumann	Seymour, Alfred
	Fantasia in C Op. 15 - Adagio	Schubert	Seymour, Alfred
	Feuillet d'album	Tschaikowsky	Seymour, Alfred
	Fifth Noctum	Field	Seymour, Alfred
	Funeral March Sonata Op. 26 - Andante	Beethoven	Seymour, Alfred
	Gavotte	Bach	Seymour, Alfred
	Humoreske Op.10 no.2	Tschaikowsky	Seymour, Alfred
	Humoresque Op. 10 no.2	Tschaikowsky	Clough-Leighter
	Impromptu in B flat Op. 142 no. 3 - Theme	Schubert	Seymour, Alfred
	Les Pifferari	Gounod	Seymour, Alfred
	Lyrische Stücke Op.12 - Album Leaf	Grieg	Allen, C. H.
	Lyrische Stücke Op.12 - Arietta	Grieg	Allen, C. H.
	Lyrische Stücke Op.12 - Folk Song	Grieg	Allen, C. H.
	Lyrische Stücke Op.12 - The Watchman's Song	Grieg	Allen, C. H.
	Lyrische Stücke Op.12 - Valse	Grieg	Allen, C. H.
	March in B minor Op. 40	Schubert	Archer, J. S.
	Marche Florentine Op. 68 no.1	Dohler	Seymour, Alfred
	Marche Hongroise Op.13	Kowalski,H	Seymour, Alfred
	Marche Nuptiale	Gounod	Seymour, Alfred
	Marcia Elegiaca	Hiller, F	Seymour, Alfred
	Melody	Mendelssohn	Seymour, Alfred
	Melody in F	Rubinstein, A	Lott, Edwin M.
	Melody in F	Rubinstein, A	Seymour, Alfred
	Morceau Pathetique Op. 14	Vodorinski	Pearce, C. W.
	Morceau Pathetique Op. 14	Vodorinski	Seymour, Alfred
	Morning Prayer Op.81 no.1	Kullak, T	Seymour, Alfred
	Musette	Bach	Seymour, Alfred
	Musette	Gounod	Seymour, Alfred
	Pastorale	Bennett, S.	Seymour, Alfred
	Piano sonata - Adagio	Mozart	Seymour, Alfred
	Piano sonata - Andante	Mozart	Seymour, Alfred
	Prelude	Rachmaninoff	Seymour, Alfred
	Preludes and Fugues - Fugue in E-flat no.31	Bach	Seymour, Alfred
	Preludio	Bach	Seymour, Alfred
	Preludium Op.141 no.14	Bertini, H	Seymour, Alfred
	Romance in A Flat	Raff	Lott, Edwin M.
	Romance Op. 44 no.1	Rubinstein, A	Pearce, C. W.
	Romance Op. 44 no.1	Rubinstein, A	Seymour, Alfred
	Romance Op.5	Tschaikowsky	Seymour, Alfred
	Royal Minuet	Gounod	Seymour, Alfred
	Sarabande	Bach	Seymour, Alfred
	Sonata in C major Op. 1 - Finale	Brahms	Pearce, C. W.
	Sonata in E flat Op. 31 no. 3 - Minuet	Beethoven	Bennett, George J.
	Sonata Op. 122 - Andante Molto	Schubert	Seymour, Alfred
	Sonata Op. 14 no. 2 - Andante	Beethoven	Seymour, Alfred

Piano	Sonata Pastorale Op. 28 - Andante	Beethoven	Seymour, Alfred
	Sunday Morning Op. 62 no. 3	Kullak, T	Seymour, Alfred
	Theme	Mozart	Seymour, Alfred
	Von Fremden Ländern und Menschen Op. 15 no. 1	Schumann	Seymour, Alfred
Symphony	Clock Symphony - Andante	Haydn	Lott, Edwin M.
	Fifth Symphony - Allegro con anima	Tschaikowsky	Seymour, Alfred
	Fifth Symphony - Allegro moderato	Tschaikowsky	Seymour, Alfred
	Fifth Symphony - Andante	Tschaikowsky	Seymour, Alfred
	Fifth Symphony - Andante cantabile	Tschaikowsky	Lemare, Edwin
	Fifth Symphony - Andante cantabile	Tschaikowsky	Seymour, Alfred
	Fifth Symphony - Selection from	Tschaikowsky	Pearce, C. W.
	First Symphony - Minuetto in D	Schubert	Pearce, C. W.
	Fourth Symphony - Adagio	Mozart	Seymour, Alfred
	Grand Symphony in C major - Selection from	Schubert	Pearce, C. W.
	Italian Symphony - Andante	Mendelssohn	Lott, Edwin M.
	Jupiter Symphony - Minuet	Mozart	Bennett, George J.
	Pathetic Symphony - Adagio	Tschaikowsky	Seymour, Alfred
	Pathetic Symphony - Allegro	Tschaikowsky	Seymour, Alfred
	Pathetic Symphony - Allegro con grazia	Tschaikowsky	Seymour, Alfred
	Pathetic Symphony - Andante	Tschaikowsky	Seymour, Alfred
	Pathetic Symphony - Moderato Mosso	Tschaikowsky	Seymour, Alfred
	Scotch Symphony - Adagio	Mendelssohn	Seymour, Alfred
	Second Symphony - Air with Variations	Schubert	Pearce, C. W.
	Second Symphony - Andante	Haydn	Seymour, Alfred
	Seventh Symphony - Adagio	Haydn	Seymour, Alfred
	Symphony in E flat - Minuet	Mozart	Bennett, George J.
	Symphony in G minor - Minuet	Mozart	Bennett, George J.
	Symphony No. 9 Op. 125	Beethoven	Pearce, C. W.
	Symphony No.4 in F minor - Andantino in modo di Canzona	Tschaikowsky	Bennett, George J.
	Third Symphony - Allegretto	Schubert	Pearce, C. W.
Vocal	Nur wer die Sehnsucht kennt Op. 6 no.6 - None But the Weary heart	Tschaikowsky	Pollitt, A. W.
	Träume	Wagner	Jekyll, C. S.
(Unknown)	Albumblatt (1861)	Wagner	Westbrook, W. J.
	An Eton Memorial March	Lloyd	Brewer, A. Herbert
	Andante	Mendelssohn	Seymour, Alfred
	Andante Cantabile	Mendelssohn	Seymour, Alfred
	Cavatina	Raff	Lott, Edwin M.
	Entr'acte Op. 56 no.1	Moszkowski, M	Pearce, C. W.
	Festal Postlude	Neukomm	Pearce, C. W.
	Gebet	Hiller, F	Seymour, Alfred
	Harmony in the Dome	Viviani, F	Seymour, Alfred
	In der Kirche Op. 198 no. 7	Wilm, N	Pearce, C. W.
	Marche aux Flambeau	Clark, F. S.	Seymour, Alfred
	Marche des Troubadours	Roubier	Seymour, Alfred
	Marche Militaire	Wilm, N	Seymour, Alfred
	Menuet Op. 56 no.6	Moszkowski, M	Seymour, Alfred
	Passepied Op. 56 no.3	Moszkowski, M	Seymour, Alfred
	Romance	Hummel	Seymour, Alfred
	The Silver Trumpets March	Viviani, F	Seymour, Alfred

6. Index of Genres II

Genre	Composer	Title with movement	Transcriber
Chamber	Beethoven	Kreutzer sonata - Andante	Seymour, Alfred
	Beethoven	Sonata for Piano and Violin Op. 18 no. 5	Seymour, Alfred
	Elgar	Chanson de Matin Op. 15 no.2	Brewer, A. Herbert
	Elgar	Chanson de Nuit Op. 15 no. 1	Brewer, A. Herbert
	Handel	Introduction and Allegro	Pearce, C. W.
	Mignon	Salut d'Amour Op. 12	Lemare, Edwin
	Mozart	Third Trio - Andante Grazioso	Seymour, Alfred
	Spohr	Barcarolle Op. 135 no. 1	Lott, Edwin M.
	Tschaikowsky	String Quartet Op. 11 - Andante cantabile	Silver, A. J.
	Tschaikowsky	String Quartet Op. 11 - Scherzo	Silver, A. J.
Choral	Bach	Christmas Oratorio - Air	Seymour, Alfred
	Bach	Christmas Oratorio - Chorus	Seymour, Alfred
	Bach	Extract from a Motet	Seymour, Alfred
	Bach	New Years Day Cantata - Air	Seymour, Alfred
	Bach	St. Matthew Passion - Jesus, Savior	Seymour, Alfred
	Elgar	The Dream of Gerontius Op. 38 - Prelude and Angel's Farewell	Brewer, A. Herbert
	Ouseley	March from the Oratorio (S. Polycarp)	Seymour, Alfred
	Walmisley	Fling the Gates of Music Wide - Grand Chorus	Pearce, C. W.
Concerto	Tschaikowsky	Pianoforte Concerto in B flat minor Op. 23 - Slow movement	Bennett, George J.
	Tschaikowsky	Violin Concerto Op. 35 - Canzonetta	Pollitt, A. W.
Opera	Elgar	Grania and Diarmid Op. 42 - Funeral March	Brewer, A. Herbert
	Elgar	The Crown of India - Interlude	Blair, Hugh
	Elgar	The Crown of India - March	Blair, Hugh
	Glinka	La Vie Pour Le Czar - Andante and Allegro	Pearce, C. W.
	Gounod	Sappho - Introduction and March	Seymour, Alfred
	Gounod	The Dove Song (La Colombe)	Seymour, Alfred
	Mendelssohn	Camacho's Wedding March	Seymour, Alfred
	Meyerbeer	Marche from the camp of Silesia	Seymour, Alfred
	Mozart	Die Zauberflöte - Overture	Pearce, C. W.
	Mozart	Idomeneo - Overture	Pearce, C. W.
	Wagner	Die Meistersinger von Nürnberg - Church Scene: As our Savior came to thee	Fricker, H. A.
	Wagner	Die Meistersinger von Nürnberg - Prelude to Act III	Brewer, A. Herbert
	Wagner	Die Meistersinger von Nürnberg - Prelude to Act III	Fricker, H. A.
	Wagner	Die Meistersinger von Nürnberg - Prelude to Act III	Lemare, Edwin
	Wagner	Die Meistersinger von Nürnberg - Walther's Prize Song	Brewer, A. Herbert
	Wagner	Die Meistersinger von Nürnberg - Walther's Prize Song	Fricker, H. A.
	Wagner	Die Meistersinger von Nürnberg - Walther's Prize Song	Westbrook, W. J.
	Wagner	Die Walküre - Siegmund's Love Song	Fricker, H. A.
	Wagner	Gotterdämmerung - Siegfried's Death and Funeral March	Fricker, H. A.
	Wagner	Huldigungs-Marsch	Westbrook, W. J.
	Wagner	Lohengrin - Bridal March	Fricker, H. A.
	Wagner	Lohengrin - Bridal March	Westbrook, W. J.
	Wagner	Lohengrin - Bridal March	
	Wagner	Lohengrin - Das loos, dem du entronnen (Elsa)	
	Wagner	Lohengrin - King Henry's Prayer	Fricker, H. A.
	Wagner	Lohengrin - King Henry's Prayer (Prayer, The King)	
	Wagner	Lohengrin - Kommt er dann heim	
	Wagner	Lohengrin - O Fänd ich Jubelweisen (Finale Act I.)	
	Wagner	Lohengrin - Prelude Act I	Bennett, George J.
	Wagner	Lohengrin - Prelude Act I	Fricker, H. A.

Opera	Wagner	Lohengrin - Prelude Act III	Westbrook, W. J.
	Wagner	Lohengrin - Procession to the Cathedral	Fricker, H. A.
	Wagner	Lohengrin - Procession to the Cathedral (Procession to the Minster)	Brewer, A. Herbert
	Wagner	Parsifal - Good Friday Spell	Fricker, H. A.
	Wagner	Parsifal - Good Friday Spell	Westbrook, W. J.
	Wagner	Parsifal - Good Friday Spell (Good Friday Music Act III)	Bennett, George J.
	Wagner	Parsifal - Prelude	Bennett, George J.
	Wagner	Parsifal - Prelude	Fricker, H. A.
	Wagner	Parsifal - Prelude	Hanlein, Albrecht
	Wagner	Parsifal - Processional Music from Finale Act I	Fricker, H. A.
	Wagner	Parsifal - Transformation Scene Act 1	Bennett, George J.
	Wagner	Rienzi - Rienzi's Prayer	Fricker, H. A.
	Wagner	Rienzi - Rienzi's Prayer	Westbrook, W. J.
	Wagner	Tannhäuser - Chorus of Pilgrims	
	Wagner	Tannhäuser - Dank deiner huld	
	Wagner	Tannhäuser - Elizabeth's Prayer	Fricker, H. A.
	Wagner	Tannhäuser - Elizabeth's Prayer	Lemare, Edwin
	Wagner	Tannhäuser - Elizabeth's Prayer	
	Wagner	Tannhäuser - March (Grand March)	
	Wagner	Tannhäuser - March (March and Arrival of the Guests on the Wartburg)	Fricker, H. A.
	Wagner	Tannhäuser - March (March and Chorus)	Lott, Edwin M.
	Wagner	Tannhäuser - Overture	Pearce, C. W.
	Wagner	Tannhäuser - Song to the Evening Star	Fricker, H. A.
	Wagner	Tannhäuser - Song to the Evening Star	Lemare, Edwin
	Wagner	Tannhäuser - Tannhäuser's Pilgrimage (Introduction to Act III)	Brewer, A. Herbert
	Wagner	Tannhäuser - Wolfram's Song	
	Wagner	Tristan und Isolde - Finale	Pearce, C. W.
	Wagner	Tristan und Isolde - Prelude	Pearce, C. W.
	Wagner	Tristan und Isolde - Prelude and Isolde's Love-Death	Fricker, H. A.
Orchestral	Beethoven	Egmont Op. 84 - Overture	Pearce, C. W.
	Beethoven	Prometheus Op. 43 - Overture	Pearce, C. W.
	Berlioz	Hungarian March	Brewer, A. Herbert
	Elgar	Canto popolare ("In Moonlight")	Brewer, A. Herbert
	Mendelssohn	A Midsummer Night's Dream - Notturno	Bennett, George J.
	Mendelssohn	Midsummer Night's Dream - Notturno	Merkel, Gustav
	Schubert	Rosamunde - Overture	Pearce, C. W.
	Tschaikowsky	1812 Overture Op. 49 - Selected Themes from Overture Solennelle	Pearce, C. W.
	Tschaikowsky	Casse-Noisette Suite Op. 71a - Danse des Mirlitons	Goss-Custard, R
	Tschaikowsky	Casse-Noisette Suite Op. 71a - Danse Russe	Seymour, Alfred
	Tschaikowsky	Casse-Noisette Suite Op. 71a - Marche	Goss-Custard, R
	Tschaikowsky	Casse-Noisette Suite Op. 71a - Marche	Pearce, C. W.
	Tschaikowsky	Casse-Noisette Suite Op. 71a - Marche	Seymour, Alfred
	Tschaikowsky	Coronation March	Bennett, George J.
	Tschaikowsky	Elegy No. 2 in G for Strings	Silver, A. J.
	Tschaikowsky	Serenade for Strings Op. 48 - Elegy in D	Silver, A. J.
	Tschaikowsky	Suite for Orchestra Op. 43 - Fugue	Lemare, Edwin
	Tschaikowsky	Suite for Orchestra Op. 43 - Intermezzo	Lemare, Edwin
Organ	Mendelssohn	Organ Sonata I - Adagio	Seymour, Alfred
Piano	Bach	Chorale	Seymour, Alfred
	Bach	Gavotte	Seymour, Alfred
	Bach	Musette	Seymour, Alfred
	Bach	Preludes and Fugues - Fugue in E-flat no.31	Seymour, Alfred
	Bach	Preludio	Seymour, Alfred

Piano	Bach	Sarabande	Seymour, Alfred
	Beethoven	Funeral March Sonata Op. 26 - Andante	Seymour, Alfred
	Beethoven	Sonata in E flat Op. 31 no. 3 - Minuet	Bennett, George J.
	Beethoven	Sonata Op. 14 no. 2 - Andante	Seymour, Alfred
	Beethoven	Sonata Pastorale Op. 28 - Andante	Seymour, Alfred
	Bennett, S.	Pastorale	Seymour, Alfred
	Bertini, H	Preludium Op.141 no.14	Seymour, Alfred
	Brahms	Ballade in D major Op. 10 no. 2	Pearce, C. W.
	Brahms	Sonata in C major Op. 1 - Finale	Pearce, C. W.
	Burgmüller	Barcarolle	Seymour, Alfred
	Czerny	Chromatic Fantasia	Pearce, C. W.
	Dohler	Marche Florentine Op. 68 no.1	Seymour, Alfred
	Field	Fifth Nocturn	Seymour, Alfred
	Gounod	Les Pifferari	Seymour, Alfred
	Gounod	Marche Nuptiale	Seymour, Alfred
	Gounod	Musette	Seymour, Alfred
	Gounod	Royal Minuet	Seymour, Alfred
	Grieg	Lyrische Stücke Op.12 - Album Leaf	Allen, C. H.
	Grieg	Lyrische Stücke Op.12 - Arietta	Allen, C. H.
	Grieg	Lyrische Stücke Op.12 - Folk Song	Allen, C. H.
	Grieg	Lyrische Stücke Op.12 - The Watchman's Song	Allen, C. H.
	Grieg	Lyrische Stücke Op.12 - Valse	Allen, C. H.
	Hiller, F	Marcia Elegiaca	Seymour, Alfred
	Kowalski,H	Marche Hongroise Op.13	Seymour, Alfred
	Kuhlau	Adagio Op. 20 no.2	Seymour, Alfred
	Kullak, T	Morning Prayer Op.81 no.1	Seymour, Alfred
	Kullak, T	Sunday Morning Op. 62 no. 3	Seymour, Alfred
	Mendelssohn	Andante tranquillo Op. 83	Seymour, Alfred
	Mendelssohn	Auf Flügeln des Gesanges	Brown, Arthur Henry
	Mendelssohn	Melody	Seymour, Alfred
	Mozart	Piano sonata - Adagio	Seymour, Alfred
	Mozart	Piano sonata - Andante	Seymour, Alfred
	Mozart	Theme	Seymour, Alfred
	Rachmaninoff	Prelude	Seymour, Alfred
	Raff	Romance in A Flat	Lott, Edwin M.
	Rubinstein, A	Melody in F	Lott, Edwin M.
	Rubinstein, A	Melody in F	Seymour, Alfred
	Rubinstein, A	Romance Op. 44 no.1	Pearce, C. W.
	Rubinstein, A	Romance Op. 44 no.1	Seymour, Alfred
	Schubert	Fantasia in C Op. 15 - Adagio	Seymour, Alfred
	Schubert	Impromptu in B flat Op. 142 no. 3 - Theme	Seymour, Alfred
	Schubert	March in B minor Op. 40	Archer, J. S.
	Schubert	Sonata Op. 122 - Andante Molto	Seymour, Alfred
	Schumann	Der Dichter Spricht Op. 15 no. 13	Seymour, Alfred
	Schumann	Von Fremden Ländern und Menschen Op. 15 no. 1	Seymour, Alfred
	Tschaikowsky	Chanson Triste Op.40 no.2	Pearce, C. W.
	Tschaikowsky	Chanson Triste Op.40 no.2	Seymour, Alfred
	Tschaikowsky	Chant sans Paroles op. 2 no. 3	Lott, Edwin M.
	Tschaikowsky	Chant sans Paroles op. 2 no. 3	Pearce, C. W.
	Tschaikowsky	Chant sans Paroles op. 2 no. 3	Shinn, F. G.
	Tschaikowsky	Chant sans Paroles op. 40 no.6	Pearce, C. W.
	Tschaikowsky	Chant sans Paroles Op. 40 no.6	Seymour, Alfred
	Tschaikowsky	Feuillet d'album	Seymour, Alfred
	Tschaikowsky	Humoreske Op.10 no.2	Seymour, Alfred
	Tschaikowsky	Humoresque Op. 10 no.2	Clough-Leighter

Piano	Tschaikowsky	Romance Op.5	Seymour, Alfred
	Vodorinski	Morceau Pathetique Op. 14	Pearce, C. W.
	Vodorinski	Morceau Pathetique Op. 14	Seymour, Alfred
Symphony	Beethoven	Symphony No. 9 Op. 125	Pearce, C. W.
	Haydn	Clock Symphony - Andante	Lott, Edwin M.
	Haydn	Second Symphony - Andante	Seymour, Alfred
	Haydn	Seventh Symphony - Adagio	Seymour, Alfred
	Mendelssohn	Italian Symphony - Andante	Lott, Edwin M.
	Mendelssohn	Scotch Symphony - Adagio	Seymour, Alfred
	Mozart	Fourth Symphony - Adagio	Seymour, Alfred
	Mozart	Jupiter Symphony - Minuet	Bennett, George J.
	Mozart	Symphony in E flat - Minuet	Bennett, George J.
	Mozart	Symphony in G minor - Minuet	Bennett, George J.
	Schubert	First Symphony - Minuetto in D	Pearce, C. W.
	Schubert	Grand Symphony in C major - Selection from	Pearce, C. W.
	Schubert	Second Symphony - Air with Variations	Pearce, C. W.
	Schubert	Third Symphony - Allegretto	Pearce, C. W.
	Tschaikowsky	Fifth Symphony - Allegro con anima	Seymour, Alfred
	Tschaikowsky	Fifth Symphony - Allegro moderato	Seymour, Alfred
	Tschaikowsky	Fifth Symphony - Andante	Seymour, Alfred
	Tschaikowsky	Fifth Symphony - Andante cantabile	Lemare, Edwin
	Tschaikowsky	Fifth Symphony - Andante cantabile	Seymour, Alfred
	Tschaikowsky	Fifth Symphony - Selection from	Pearce, C. W.
	Tschaikowsky	Pathetic Symphony - Adagio	Seymour, Alfred
	Tschaikowsky	Pathetic Symphony - Allegro	Seymour, Alfred
	Tschaikowsky	Pathetic Symphony - Allegro con grazia	Seymour, Alfred
	Tschaikowsky	Pathetic Symphony - Andante	Seymour, Alfred
	Tschaikowsky	Pathetic Symphony - Moderato Mosso	Seymour, Alfred
	Tschaikowsky	Symphony No.4 in F minor - Andantino in modo di Canzona	Bennett, George J.
Vocal	Tschaikowsky	Nur wer die Sehnsucht kennt Op. 6 no.6 - None But the Weary heart	Pollitt, A. W.
	Wagner	Träume	Jekyll, C. S.
(Unknown)	Clark, F. S.	Marche aux Flambeau	Seymour, Alfred
	Hiller, F	Gebet	Seymour, Alfred
	Hummel	Romance	Seymour, Alfred
	Lloyd	An Eton Memorial March	Brewer, A. Herbert
	Mendelssohn	Andante	Seymour, Alfred
	Mendelssohn	Andante Cantabile	Seymour, Alfred
	Moszkowski, M	Entr'acte Op. 56 no.1	Pearce, C. W.
	Moszkowski, M	Menuet Op. 56 no.6	Seymour, Alfred
	Moszkowski, M	Passepied Op. 56 no.3	Seymour, Alfred
	Neukomm	Festal Postlude	Pearce, C. W.
	Raff	Cavatina	Lott, Edwin M.
	Roubier	Marche des Troubadours	Seymour, Alfred
	Viviani, F	Harmony in the Dome	Seymour, Alfred
	Viviani, F	The Silver Trumpets March	Seymour, Alfred
	Wagner	Albumblatt (1861)	Westbrook, W. J.
	Wilm, N	In der Kirche Op. 198 no. 7	Pearce, C. W.
	Wilm, N	Marche Militaire	Seymour, Alfred

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